

NEW
VICTOR RECORD
CATALOGUE



H. H. Gish
**Southern California
Music Co.**

Los Angeles, Cal.

JANUARY 1910

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VICTOR RECORDS

All records in this catalogue are priced as follows unless otherwise stated:

TEN-inch 60c each

TWELVE-inch \$1.00 each

When ordering records always give the number. The NUMBERS are in the column at LEFT of page and the SIZES are indicated by the figures in the RIGHT column. 10 means 10-inch size, and 12 means 12-inch size.

BAND RECORDS

NUMBER			SIZE
5714	Across the Sands. (<i>Grand March</i>) (Redgate)	Pryor's Band	10
	A fine grand march for use in private gatherings and Masonic and other lodges. The record is one of great volume.		
352	"A Frangesa" March. (Costa)	Pryor's Band	10
4539	American Army Life March. (Darnall)	Pryor's Band	10
	A ripping good march which introduces as themes a number of the best-known army trumpet calls.		
31504	American Fantasie.	Pryor's Band	12
	Victor Herbert's celebrated <i>potpourri</i> of our national airs.		
382	American Patrol. (Meacham)	Sousa's Band	10
	The march past—"Red, White and Blue," "Dixie,"—Fanfare—Drum Corps—the march resumed—the music dies away—Fife and Drum—Finale, "Yankee Doodle."		
5685	Amina. (<i>A Serenade</i>) (Lincke)	Pryor's Band	10
	A number by the composer of the popular "Glow-Worm." It is a dainty little serenade with a charming melody, the delicate wood-wind accompaniment to this melody being wholly beautiful.		
4116	Amour et Printemps Waltz. (Waldteufel)	Garde Républicaine Band	10
4454	Amoureuse— <i>Valse Lente</i> . (Berger)	Sousa's Band	10
31572	Amoureuse— <i>Valse Lente</i> . (Berger)	Sousa's Band	12
	A fascinating and melodious waltz, which has been one of the favorite numbers on the recent Sousa tours.		
5343	Angel of Love Waltz. (<i>Ange d'Amour</i>) (Waldteufel)	Pryor's Band	10
315	At a Georgia Camp Meeting. (Mills)	Sousa's Band	10
5205	Austrian Army Bugle-Calls Waltz. (Tlusty)	Pryor's Band	10
	An interesting waltz based on Austrian bugle calls.		
31179	Awakening of the Lion. (<i>Réveil du Lion</i>) (Kontski)	Pryor's Band	12

NUMBER

SIZE

- 31741 Bartered Bride Overture.** (*Prodana Nevesta*) **Pryor's Band 12**
- Smetana's *Bartered Bride* was one of the most important productions of the past Metropolitan season, and the tunefulness and charm of the Bohemian composer's music made a strong impression on the audiences. The overture has, of course, been often heard in America, and is considered an extraordinarily brilliant piece of musical writing. At the recent production of the opera, so determined was Gustave Mahler to make the performance of this exquisite number effective, that he insisted on playing it between the first and second acts—an unusual proceeding for which the music-lovers in the audience were duly grateful.
- Of Mr. Pryor's performance of this sparkling overture we are justified in speaking with enthusiasm. It is certainly a remarkable bit of military band playing, and no Victor collector of standard music should fail to secure the record.
- 31659 Blissful Dream.** (*Intermezzo*) (*Helmund*) **Pryor's Band 12**
- 1171 Blue and Gray Patrol—Patriotic Medley** **Sousa's Band 10**
- 343 Blue Danube Waltz.** (*Strauss*) **Pryor's Band 10**
- 31450 Blue Danube Waltz.** (*Strauss*) **Sousa's Band 12**
- Fine records of this favorite waltz, which is regarded by the Viennese with an affection only second to their national air.
- 5005 Blue Jackets March.** (*Bennet*) **Pryor's Band 10**
- 4223 Bohemia—National Air.** (*War Song of the Hussites*) **Sousa's Band 10**
- 2958 Boston Commandery March.** **Pryor's Band 10**
- A famous Knights Templar March, introducing "Onward, Christian Soldiers."
- 31454 Breeze of the Night Waltz.** (*Brise des Nuits*) **Sousa's Band 12**
- A delightful old waltz by Lamothe, a French composer. It is in slow time, and just right for dancing.
- 2799 Bridal Chorus—Lohengrin.** (*Wagner*) **Pryor's Band 10**
- 31227 Bridal Chorus—Lohengrin.** (*Wagner*) **Pryor's Band 12**
- 5665 Bunch of Roses March.** (*Chapi*) **Sousa's Band 10**
- 5495 Captain Cupid March.** (*Pryor*) **Pryor's Band 10**
- 5345 Captain General March.** (*Louka*) **Pryor's Band 10**
- 31506 Carlotta Waltz—Gasparone.** (*Milloecker*) **Pryor's Band 12**
- 5074 Carmen Selection.** (*Bizet*) **Pryor's Band 10**
- 31562 Carmen Selection.** (*Bizet*) **Pryor's Band 12**
- Bizet's charming opera is a universal favorite, with its picturesque scenes, brilliant music, and the fascinating, if at times forbidding personality of the heartless *Carmen*.
- 2606 Chimes of Normandy Selection.** (*Planquette*) **Pryor's Band 10**
- 31180 Chimes of Normandy Selection.** (*Planquette*) **Pryor's Band 12**
- 4119 Choeur des Soldats.** (*Soldiers' Chorus—Faust*) (*Gounod*) **10**
- Garde Républicaine Band**
- 31161 Chopin's Funeral March.** (*Fr. Chopin*) **Pryor's Band 12**
- 5203 Comedian's March.** (*Smetana*) **Pryor's Band 10**

Smetana's *Bartered Bride* has won him much fame, and is full of striking numbers, prominent among which is this odd *Komedianti* or Comedian's March.

NUMBER

SIZE

- 31503 Coronation March—*Le Prophète*. (Meyerbeer) Pryor's Band 12**

This great symphonic march is by far the most striking instrumental number in Meyerbeer's opera. It is brilliant and powerful, with superb instrumentation, and even without the dramatic setting in which it is played in *Prophète* always produces a marked effect on the listener.

- 1182 Creole Belles—*Two-Step*. (Lampe) Sousa's Band 10**

- 2472 Cujus Animam—*Stabat Mater*. (Solo, Pryor.) (Rossini) Sousa's Band 10**

- 31106 Cujus Animam—*Stabat Mater*.
(Solo, Pryor.) (Rossini) Sousa's Band 12**

- 1192 Custer's Last Charge. (Sousa) Sousa's Band 10**

- 31424 Damnation of Faust.—*Hungarian March* (Berlioz) Sousa's Band 12**

This is Berlioz's treatment of the famous "Rakoczy March," known for a hundred years as a national Hungarian melody.

- 5395 Darkies' Spring Song March. Pryor's Band 10**

One of the merriest and most infectious ragtime marches which we have ever heard—and no owner of a Victor needs to be told how Pryor's Band plays a number of this kind.

- 4180 Diplomat March. (Sousa) Sousa's Band 10**

- 4350 Dixie. Pryor's Band 10**

Our Southern friends will have no monopoly of this record, as *Dixie* is just as popular at the North, and with good reason, as it is certainly the merriest, jolliest and most infectious air imaginable.

- 5458 Dixie Fantasia. (Langey) Pryor's Band 10**

An interesting treatment of this famous and ever popular melody, which is presented with many novel instrumental changes. Those who like to hear "Dixie" given in simple fashion without variations will prefer No. 4350.

- 31469 Dying Poet, The. (Gottschalk) Sousa's Band 12**

Gottschalk's famous number has been a favorite piano solo for many years, and is known and loved in almost every home.

- 4402 Ecuador—*National Hymn*. (*Salve, O patria*). Pryor's Band 10**

- 304 El Capitan March. (Sousa) Sousa's Band 10**

- 5748 Enterprisers Military March. (Lampe) Pryor's Band 10**

J. Bodewalt Lampe, as a writer of popular instrumental music, has produced more successful numbers in the past five years than any other American composer. "Creole Belles," "Dixie Girl" and "The Sunny South" are still played and admired for their brightness and attractive rhythm. Here is a new march by this favorite writer which Mr. Pryor has conducted in his usual admirable manner. The record is a splendid example of a military march and the drum effects are particularly good.



SOUSA

Sousa's Band is acknowledged to be one of the finest Concert Bands in the world, and has delighted millions of hearers, not only in America but throughout the countries visited by the band during its four triumphal tours of Europe.

The Victor has secured the sole right to the services of Sousa's Band for disc records. No disc record is a genuine Sousa's Band record unless it bears our label with the picture of the famous Victor dog and the words "His Master's Voice."

NUMBER			SIZE
31366	Espana Waltz. (Waldteufel)	Pryor's Band	12
31381	Fackeltanz. (<i>Torchlight Dance</i>) (Meyerbeer)	Pryor's Band	12
	The <i>Fackeltanz</i> , or dance with flambeaux, is a survival of medieval times, and is often a feature of court weddings in Germany. This number is the finest of the series and is a splendid composition. Particularly impressive is a magnificent solo for the basses, which is a fine piece of recording.		
5621	Fairest of the Fair March. (Sousa)	Sousa's Band	10
	The latest composition by this famous writer of marches.		
5723	Faust—Waltz from <i>Kermesse Scene</i> . (Gounod)	Pryor's Band	10
	This delightful waltz, which has been a model of its kind ever since the first performance of Faust, is played here with the absolute precision and daintiness which are indispensable to its proper performance. A remarkably smooth and beautiful record.		
31104	Faust Selection. (Gounod)	Sousa's Band	12
31390	Festival Overture. (Leutner)	Pryor's Band	12
31759	Festival Overture. (Tschaikowsky)	Pryor's Band	12
	One of the Russian composer's most magnificent overtures, full of splendid effects, with its martial fanfares, drum passages, and the impressive Danish Hymn which is used as a base for some effective ornamentation.		
	A majestic and inspiring composition, played with unusual brilliancy, and conducted in a masterly manner by Mr. Pryor.		
31439	Fledermaus Selection. (<i>The Bat</i>) (Strauss)	Sousa's Band	12
	Strauss' delightful operetta, with its entrancing melodies, its gaiety, and the delicate beauty of the score, has been a source of pleasure to opera-goers ever since its production in 1874. This selection contains the best portions of the opera and makes a sprightly and interesting record.		
4646	Flora—Twilight Serenade (<i>with bell solo</i>). (Mehden)	Pryor's Band	10
31367	Flying Dutchman Fantasia. (Wagner)	Pryor's Band	12
	The selection contains some of the finest music of this wonderful masterpiece, in which Wagner has portrayed the story of the <i>Dutchman</i> condemned to sail forever on the stormy sea unless redeemed by the love of a woman.		
	Two variations of the exquisite theme representing <i>Redemption by Woman's Love</i> are given. We first hear the magnificent strain played by the orchestra in Act III when <i>Senta</i> plunges into the sea; then follows the original form first heard in <i>Senta's</i> ballad. Then appears the second of the two principal themes, the <i>Flying Dutchman</i> motive; a weird melody representing the restless wanderer. In strong contrast comes the rollicking chorus of <i>Daland's</i> sailors and the fantastic dance which follows. The Fantasia is brought to an effective close with a portion of the great duet between <i>Senta</i> and the <i>Dutchman</i> .		
5744	Forest King March. (Peters)	Pryor's Band	10
2789	Forge in the Forest. (Michaelis)	Pryor's Band	10
	One of the most famous of descriptive numbers. The first strain, a weird melody, represents night in the forest. At the first glimmering of daybreak the lark and the cuckoo vie with each other in greeting to the dawn. The forest awakes to life, the smith appears and begins his work, keeping time on his anvil to the joyous strain.		
5273	Fourth Power March. (Presa)	Police Band of Mexico	10
4198	France—National Air. (<i>The Marseillaise</i>)	Sousa's Band	10

NUMBER

SIZE

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|-------|--|---------|--------------|----|
| 4699 | Free Lance March. (<i>On to Victory</i>) | (Sousa) | Sousa's Band | 10 |
| 31528 | Free Lance March. (<i>On to Victory</i>) | (Sousa) | Sousa's Band | 12 |
| 5684 | Frozen Bill— <i>Cakewalk</i> . | (Pryor) | Pryor's Band | 10 |

Although with rare irony Mr. Pryor has christened his cakewalk "Frozen Bill," there is no danger of any listener remaining frozen, as this ragtime number would galvanize into life an Egyptian mummy. It is not necessary to say more than that this number is fully as good as "Mr. Blackman," or "Artful Artie."

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|-------|-----------------------------------|--------------|----|--|
| 31081 | Funeral March of a Marionette. | | | |
| | (Gounod) | Sousa's Band | 12 | |
| 5607 | Georgia Sunset— <i>Cakewalk</i> . | | | |
| | (Lampe) | Pryor's Band | 10 | |
| 31384 | Gioconda Selection. | | | |
| | | Pryor's Band | 12 | |

Ponchielli's operatic works exhibit well his great dramatic gifts, and Gioconda, especially, contains most powerful and effective concerted music, some of which is included in this fine selection.

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|-------|--|--------------|----|
| 365 | Hail to the Spirit of Liberty March. (Sousa) | Sousa's Band | 10 |
| 31716 | Hallelujah Chorus— <i>Messiah</i> . | | |
| | (Handel) | Pryor's Band | 12 |

This is the most noble and effective of all the choral numbers in Handel's great oratorio. At the first performance of the Messiah, on March 23, 1743, the great audience was so affected by the grandeur and majesty of this chorus that during the second part it rose and remained standing to the close. From that day to this it has been the custom of a Messiah audience to rise the moment the first "Hallelujah" is given by the singers.



PRYOR

Pryor's Band, now in the fifth year of its existence, has settled into its permanent place as one of the greatest bands in the world, under the leadership of the brilliant young conductor and composer, Arthur Pryor.

At the annual engagements of the band at Asbury Park and Willow Grove in Philadelphia, it is estimated that Pryor's Band plays to more than one million people. Mr. Pryor's Victor audience is a still larger one, and the superb Pryor Victor records are enjoyed in every part of the world.

Pryor's Band makes records *exclusively* for the Victor.

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|------|--|--------------|-----------------|
| 1440 | Händel's Largo. (G. F. Händel) | Sousa's Band | 10 |
| 4415 | Hapsburg March. (<i>Hoch Hapsburg</i>) | (Kral) | Sousa's Band 10 |
| 4401 | Hawaiian Hymn. (<i>National Air, "Hawaii ponoï"</i>) | Pryor's Band | 10 |
| 1172 | Hearts and Flowers. (<i>Intermezzo</i>) | (Tobani) | Sousa's Band 10 |
| 5722 | Henry's Barn Dance. (S. R. Henry) | Pryor's Band | 10 |

The barn dance is still popular as ever as a society diversion, and even the waltz has temporarily taken second place.

The Victor is rapidly superseding all other kinds of accompaniments for dancing, which is but natural, for the Victor never plays out of tune or time, never tires, and the music which it produces is always of sufficient volume and rendered by the best players to be found in America.

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|------|----------------------------------|-----------------------|----|
| 2443 | Hiawatha Two-Step. (Moret) | Sousa's Band | 10 |
| 5268 | Hidalguense Two-Step. (Martinez) | Police Band of Mexico | 10 |

NUMBER

SIZE

- 4200 Holland—National Songs:** Pryor's Band 10
 (1) National Air, "Wien Neerlandsch Bloed."
 (2) Patriotic Song, "Wilhelmus van Nassauwen."
- 316 Hot Time in the Old Town. (Burlesque) (Bellstedt) Sousa's Band 10**
- 31574 Huguenots—Selection Act IV. (Benediction of the Poignards) (Meyerbeer) Sousa's Band 12**
 The production of this magnificent work was the crowning point of Meyerbeer's fame as a composer. He surrounded the passionate and dramatic poem by Scribe with music of wonderful effectiveness, and the opera is full of the most powerful situations imaginable. Perhaps the most thrilling of these great scenes is this one in Act IV, in which the lords swear to massacre the Huguenots.
- 31707 Hungarian Fantasia. (Tobani) Pryor's Band 12**
 Many of the melodies of Hungary are most beautiful ones, and this is especially true of those chosen by Mr. Tobani for this brilliant *fantasie*. The arrangement is a masterly one, and is splendidly played by the band.
- 31400 Hungarian Rhapsody, No. 2. (Part I) (Liszt) Pryor's Band 12**
- 31401 Hungarian Rhapsody, No. 2. (Part II) (Liszt) Pryor's Band 12**
- 31752 Hungarian Rhapsody, No. 9. (Finale) (Le Carnaval de Pesth) (Liszt) (Op. 94, No. 9) Pryor's Band 12**
 Among all of Liszt's writings, the Hungarian Rhapsodies continue to be the favorites of the *virtuosi* and the public. These *Rhapsodies Hongroises* are so called because they are really built about the melodies of the most romantic and poetic of European nomads, the gypsies of Hungary. Liszt, himself a Hungarian, was familiar with these tribes when a boy, and their music, their songs and dances, the mystery of their coming and going, produced a strong effect on the impressionable child.
 The fourteen Rhapsodies are the result of these childhood impressions and were written in after years, when the young composer had gained the knowledge which enabled him to translate the fascinating strains of the *czardas* into the language of the piano; and these Magyar melodies are embellished with brilliant technical ornamentation such as the master loved to write. Of these fourteen wild and dashing "Rhapsodies," No. 2 and No. 9 are the favorites, and are indeed fascinating compositions.
- 31683 Impassioned Dream Waltz. (Ensueno Seducor) (Rosas) Pryor's Band 12**
 New 12-inch waltzes for dancing are always welcome, but this one will be especially liked, as it is the most beautiful (with the possible exception of the favorite, "Over the Waves") of the writings of this Spanish composer.
- 5522 In Lover's Lane. (Pryor) Pryor's Band 10**
 Pryor's popular instrumental novelty. It is delightfully played, with bell and castanet effects.
- 5324 International March. (Roberts) Pryor's Band 10**
- 1833 In the Good Old Summer Time. Sousa's Band 10**
 Solos by Pryor and Rogers, whistling by the band and refrain by Dudley and Macdonough.
- 31105 Invitation to the Waltz. (Weber) Sousa's Band 12**
- 4862 Iola. (Intermezzo) (Johnson) Sousa's Band 10**
- 5602 Italian Riflemen March. (Il Bersagliere) (Boccalari) Pryor's Band 10**
- 2786 Japanese National Anthem. (Fou So Ka) Pryor's Band 10**

NUMBER

SIZE

- 1450 Jolly Coppersmith. (*Descriptive march with anvil*) Pryor's Band 10
 1174 Jolly Fellows Waltz. (*Descriptive effects*) (Vollstedt) Pryor's Band 10
 31305 Jolly Fellows Waltz. (*Descriptive effects*) (Vollstedt) Pryor's Band 12
 31684 Jubel Overture. (Weber) Pryor's Band 12

This great overture, with its note of joyfulness, is well named "Jubel" or Jubilee, and it never fails to awaken enthusiasm when properly played. It was written by Weber for the Dresden Celebration in 1818. The composer has introduced at the end the German national anthem, and the effect is peculiarly striking.

- 5703 Jungle Town Medley. Pryor's Band 10

"Down in Jungle Town," "Nobody Knows, Nobody Cares," "Yip! I Adee! I Aye," and "I Remember You."

- 5429 Kentucky Kut Ups. (*March and Two-Step*) (Frantzen) Pryor's Band 10

Another of those spirited ragtime marches which have been so popular. The playing of the band is superb.



PRYOR'S BAND ACCOMPANYING THE AUXETOPHONE AT THE PITTSBURG EXPOSITION

- 4278 King Cotton March. (Sousa) Pryor's Band 10
 5301 King of Rags. (*A Two-Step Oddity*) (Swisher) Pryor's Band 10

This number is aptly named, as it is one of the liveliest specimens of ragtime composition yet written.

- 1190 La Paloma. (*Spanish Serenade*) Sousa's Band 10
 31727 La Paloma. (*The Dove*) Sousa's Band 12

This universally popular Spanish air was composed by Sebastian Yradier, one of the best-known Spanish composers of music of the popular style.

- 4113 La Rentrée a Paris (*Entry into Paris*) (Sellinick) Garde Républicaine Band 10

The popular Spanish-Parisian success.

- 1440 Largo. (Händel) Sousa's Band 10
 4744 La Sorella March. (*La Matichiche*) (Gallini) Sousa's Band 10
 4115 Le Prophète Marche. (Meyerbeer) Garde Républicaine Band 10

NUMBER		SIZE
31097	Les Patineurs Waltz. (<i>The Skaters</i>) (Waldteufel) Sousa's Band	12
1193	Liberty Bell March. (<i>With Chimes</i>) (Sousa) Sousa's Band	10
4678	Lights Out March. (McCoy) Pryor's Band	10
	A glorious march based on certain bugle calls, including Taps, which is introduced with impressive effect.	
31425	Lohengrin Selection. (Wagner) Sousa's Band	12
	Some beautiful passages from the most familiar and beloved of Wagner's operas. The portions given are the introduction to Act I, the entrance of Lohengrin and the prayer.	
2599	Loin du Bal—Intermezzo. (<i>Echoes of the Ball</i>) (Gillet) Pryor's Band	10
4127	Loin du Bal—Intermezzo. Garde Républicaine Band	10
31680	Love's Departure Waltz. Police Band of Mexico City	12
31349	Lustspiel Overture. (<i>Comedy Overture</i>) (Keler-Bela) Pryor's Band	12
31697	Madame Butterfly—Selection (Puccini) Pryor's Band	12
	The interest of the public in this exquisite Puccini opera continues to grow with each performance, and the fine records the Victor has offered of the music have been much enjoyed and favorably commented upon. We now offer a really beautiful 12-inch fantasia, composed of the most effective portions of the opera. It is splendidly played, as usual, by this fine concert band, which under the able direction of Mr. Pryor continues to maintain the high standard set from its organization.	
31012	Magic Flute Overture. (Mozart) Victor Band	12
307	Man Behind the Gun March. (Sousa) Sousa's Band	10
4565	Manhattan Beach March. (Sousa) Sousa's Band	10
4911	Maple Leaf Rag. (Joplin) U. S. Marine Band	10
31388	Marche Slave. (<i>Op. 31</i>) (Tschai-kowsky) Pryor's Band	12



PRESA

Our neighboring country across the Rio Grande is noted for the great number and high quality of its band organizations, and every city and town has its military band, which plays regularly in the *plazas* or parks for the enjoyment of the people. The greatest of these bands is the Police Band or *Banda de Policia* of the City of Mexico, which under the careful leadership of Señor Presa, has become one of the most famous military bands in the world.

The Victor now offers six records of this organization, which display well the wonderful precision and fine tone for which it is celebrated.

This is one of the most effective pieces of national music ever heard in America. It is essentially Slavonic in character, and exhibits well the daring and skill of this talented Russian composer. A striking effect is produced by the use of the Russian Hymn, which is played *fortissimo* by the basses.

The march was composed by Tschai-kowsky for a concert in aid of wounded soldiers of the Servian-Turkish War of 1876.

Marseillaise. (*See France*)

5690	Marsovia Waltzes. (Blanke-Belcher) U. S. Marine Band	10
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NUMBER

SIZE

- 31478 Martha Overture.** **Pryor's Band 12**
 Flotow's melodious overture has always been a most popular one, and this fine record will interest those who love the French composer's delightful *Martha*, with its spirited Fair Scene, its beautiful duets and quartet, the famous third act finale and the beloved "Last Rose of Summer."
- 31729 Maximilian Robespierre Overture. (Finale) (Litolf)** **Pryor's Band 12**
 An impressive record of one of the most celebrated of descriptive overtures, which is a musical portrayal of the events of the French Revolution. The last portion of the overture is given on this record, which begins with a passage depicting the confusion in the streets of Paris during the Revolution. The *Marseillaise* is heard in the distance, accompanied by weird harmonies which seem to indicate the fall of the dictator, Robespierre. His arrest and trial, and the rush to the scaffold are represented by a mad, riotous strain which ends suddenly with a crash as the guillotine falls. After an impressive pause a short funeral dirge, *pianissimo*, is heard, followed by a fanfare and triumphal march indicating joy at the tyrant's death and the end of the Reign of Terror.
- 31458 Mefistofele Selection. (Boito)** **Pryor's Band 12**
 Arrigo Boito well deserves a conspicuous place among the great modern composers. His *Mefistofele* ranks with the masterpieces of modern Italy, and contains scenes of extraordinary beauty, notably the Garden Scene and the great Prison Scene.
 This selection is arranged in a masterly way by Bocchavercia, and he has cleverly included much of the most effective portions of this great work. The great finale to Act IV, which closes the selection, is thrilling in the extreme, and the record here is of tremendous volume.
- 31470 Melodies of Robert Burns.** **Pryor's Band 12**
 A collection of some of the best-known airs used by Burns; containing "Scots Wha Hae"—"John Anderson"—"We're a' Noddin"—"O Kenmure" and "Auld Lang Syne."
- 4141 Merry Wives of Windsor Overture. (Nicolai)** **Pryor's Band 10**
 A most captivating and delightful overture—one of the most beautiful records we have ever listed.
- 31336 Mignon Overture. (Thomas)** **Pryor's Band 12**
 This overture is full of the grace and delicacy for which Thomas' music is celebrated, and contains the principal themes, notably Filina's dashing "Polonaise." The record is a fine example of the perfection attained in Victor products. Every detail of the wonderful instrumentation which Thomas has written, and especially the passages for the woodwind, is clearly brought out.
- 5370 Miss Dixie. (Hager)** **Pryor's Band 10**
 A lively descriptive march with a bell solo.
- 5179 Monastery Bells. (With Chimes) (Wely)** **Pryor's Band 10**
 A charming old nocturne which has for many years been a household favorite. Recorded with chime effects.
- 4528 Moonlight. (Moret)** **Sousa's Band 10**
- 31685 Moraima. (Caprice) (Espinoza)** **Police Band of Mexico 12**
- 31537 Morning, Noon and Night in Vienna. (Overture)**
 (Von Suppé) **Pryor's Band 12**
 This splendid Von Suppé overture has long been a public favorite, and is indeed a fine composition, as full of light and shade as Vienna itself.

NUMBER

SIZE

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|-------|--|--------------|----|
| 2557 | Mr. Black Man. (<i>March—Cake-walk</i>) (Pryor) | Pryor's Band | 10 |
| 31591 | My Treasure Waltz. (<i>The Gypsy Baron</i>) (Strauss) | Sousa's Band | 12 |
| | This is the famous "Schatz-Walzer," one of the most popular of all Strauss waltzes. It is played in quick time. | | |
| 31511 | Naila Intermezzo. (<i>Pas des Fleurs</i>) (Delibes) | Pryor's Band | 12 |
| | This lovely intermezzo is one of the most familiar of Delibes' ballet numbers. It possesses all the characteristics which have made him famous as a ballet composer—grace and lightness, with a dainty charm peculiar to his writings. | | |
| 354 | Narcissus. (<i>Intermezzo</i>) (Nevin) | Sousa's Band | 10 |
| 5576 | National Emblem March. (Bagley) | Pryor's Band | 10 |
| 4158 | Nearer My God to Thee. (<i>Paraphrase</i>) (Langey) | Pryor's Band | 10 |
| 5126 | New Colonial March. (Hall) | Pryor's Band | 10 |
| 31174 | Niebelungen March. (Wagner) | Victor Band | 12 |



GARDE RÉPUBLICAINE BAND

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|-------|---|--------------|----|
| 31742 | Norma Overture. (Bellini) | Pryor's Band | 12 |
| | <i>Norma</i> , although an opera of the old school and seldom performed nowadays, contains some of the loveliest of the writings of Bellini. Especially charming is the spirited overture, always a favorite on band programs. Mr. Pryor has given a vigorous rendering of this fine number. | | |
| 31689 | Oberon Overture. (Weber) | Pryor's Band | 12 |
| | Weber's great overtures show his genius better, perhaps, than any of his writings. Pre-eminent among them is, of course, the immortal <i>Oberon</i> , with its wonderful instrumental coloring, breathing the very atmosphere of Elf-land. | | |
| | The chief elements of the story of the Elfin King are outlined in the overture. After an introduction, the horn of Oberon is heard, with the tip-toeing of the fairies represented by the clarinets. Throughout the whole work are interwoven the exquisite melodies of Fairyland, and at the close is heard a portion of Rezas' air: "Ocean, Thou Mighty Monster." | | |
| 2718 | Officer of the Day March. (Hall) | Pryor's Band | 10 |

NUMBER

SIZE

- 5206 On the Belvidere—Two Step** (*Na Belvederu Pochod*) (Faster) Pryor's Band 10
- 5511 Our Director March.** (Bigelow) Pryor's Band 10
- 4165 Over the Waves Waltz.** (*Sobre las Olas*) (Rosas) Pryor's Band 10
This waltz never seems to lose favor—dainty and delightful.
- 31739 Overture "1812."** (Tschaikowsky) Pryor's Band 12
This great Tschaikowsky overture, one of the masterpieces of descriptive writing, is a favorite one, not only with lovers of the more serious music, but with the public in general, which is always impressed by its stirring and warlike strains and wonderful climax.
- 31120 Paderewski Minuet.** (I. J. Paderewski) Sousa's Band 12
- 31352 Pagliacci Prologue.** (Leoncavallo) Pryor's Band 12
- 5255 Parade Post** (*with Kaiser Friedrich March*) German Cavalry Band 10
- 31242 Parsifal Fantasia.** (Wagner) Pryor's Band 12
- 31735 Parsifal—Processional of Knights of the Holy Grail.** (Wagner) Pryor's Band 12
A magnificent record of this famous march, perhaps the most interesting single number in Wagner's opera. The playing of the band here is superb, the great climaxes being given with splendid precision and noble tone.
- 31393 Peer Gynt Suite, No. 1.** (*Opus 46*) (Edvard Grieg) Pryor's Band 12
Part III. "Anitra's Dance."
- 4351 Peer Gynt Suite, No. 1.** (Edvard Grieg) Pryor's Band 10
Part IV. "In the Hall of the Mountain King."
This Peer Gynt, No. 1, is perhaps the best known and loved of all Grieg's compositions. It is taken from the incidental music to Henrik Ibsen's dramatic poem, "Peer Gynt."
In this third movement "we see plainly the lithe, supple form of Anitra as she moves through the graceful and fascinating figures of the dance." Anitra is the daughter of a Bedouin chief, and Peer Gynt during his wanderings has met and loved her.
The final movement describes the hero's pursuit of the goblins after his departure from the hall of the Mountain King.
Note.—Parts 1 and 2 of this Suite will be found on Double-Faced Record No. 35007, page 142.
- 4195 Peru—National Air** Pryor's Band 10
- 4349 Peter Piper—Characteristic March.** (Henry) Pryor's Band 10
- 5713 Pickles and Peppers—Ragtime Two-step** (Shepherd) Pryor's Band 10
One of the most intricate bits of ragtime playing yet issued. However, Pryor's Band is quite at home here and demonstrates that such execution as this is mere child's play. It has been said that ragtime is out of fashion, but the demand for such records as "Mr. Blackman," "Coon Band Contest," "Darkies' Spring Song" and "Razazza Mazzazza" will prove that Pryor's way of playing it is still very popular.
- 5325 Pilgrim's Chorus.** (*From Lombardi*) (Verdi) Pryor's Band 10
- 2648 Pilgrim's Chorus—Tannhäuser.** (Wagner) Pryor's Band 10
- 31160 Pilgrim's Chorus—Tannhäuser.** (Wagner) Pryor's Band 12
- 31603 Plantation Echoes.** (Conterno) Pryor's Band 12
A splendid medley of old time Southern airs and dances concluding with "Old Folks at Home" and "Dixie."

NUMBER

SIZE

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| 5577 | Poet and Peasant Overture. (Von Suppé) | Pryor's Band | 10 |
| 31354 | Poet and Peasant Overture. (Suppé) | Sousa's Band | 12 |
- Poet and Peasant has been heard more often than any other composition of its class, with the possible exception of the Tannhäuser and William Tell Overtures; and the three are often spoken of as the "model overtures." These records are among the finest in the entire Pryor list.
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|-------|---|--------------|----|
| 4222 | Poland— <i>Patriotic Song</i> . (<i>Jeszeze Polska</i>) | Sousa's Band | 10 |
| 4070 | Prince of Pilsen Selection. (Luders) | Pryor's Band | 10 |
| 31453 | Queen of Sheba March. (Gounod) | Sousa's Band | 12 |
- La Reine de Saba* is one of four operas which Gounod composed between his *Faust* (1859) and *Romeo* (1867). None of these works has been very successful, but they contain much beautiful music. This famous *marche et cortege* is a grand number, and is played with the full strength of the band, the famous brass section of Sousa's quite distinguishing itself.
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|------|---------------------------|--------------|----|
| 5300 | Radetzky March. (Strauss) | Pryor's Band | 10 |
|------|---------------------------|--------------|----|
- One of the most famous of the Strauss marches, and a great favorite not only in Germany but with military bands the world over.
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|------|---------------|--------------|----|
| 4314 | Rakoczy March | Pryor's Band | 10 |
|------|---------------|--------------|----|
- This famous march means to Hungarians all that the *Marseillaise* does to Frenchmen. It is a fierce, wild march, with power to stir the blood such as few others possess.
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|------|---|--------------|----|
| 4525 | Razazza Mazzazza— <i>Two-step</i> . (Pryor) | Pryor's Band | 10 |
|------|---|--------------|----|
- Pryor has written many famous ragtime numbers, but his new Razazza is certainly the "king of rags."
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|-------|-------------------------------|--------------|----|
| 5153 | Red Mill March. (Herbert) | Pryor's Band | 10 |
| 31652 | Red Mill Selection. (Herbert) | Pryor's Band | 12 |
| 5490 | "Red Wing" Medley | Pryor's Band | 10 |
- "Much Obligated to You"—"Red Wing"—"Sweetheart Days" and "I'm Afraid to Come Home in the Dark."
- | | | | |
|-------|---|--------------|----|
| 5222 | Reed Bird. (<i>The Indian's Bride</i>) (Reed) | Pryor's Band | 10 |
| 31514 | Reminiscences of all Nations. (Godfrey) | Pryor's Band | 12 |
- A medley of national airs, introducing "Die Wacht am Rhein"—"St. Patrick's Day"—"Marseillaise"—"Russian Folk Melody" and "Yankee Doodle."
- Rhapsodie Hongroise*. (*See Hungarian Rhapsody*)
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|-------|-------------------------------------|--------------|----|
| 31471 | Rigoletto— <i>Quartet</i> . (Verdi) | Pryor's Band | 12 |
|-------|-------------------------------------|--------------|----|
- This famous quartet is perhaps the most popular of the many fine concerted numbers composed by Verdi. Mr. Pryor, yielding the baton to Mr. Rogers, has played the solo trombone himself, and his sympathetic tone adds greatly to the beauty of the record.
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|-------|--------------------------------|--------------|----|
| 31643 | Rosamunde Overture. (Schubert) | Pryor's Band | 12 |
|-------|--------------------------------|--------------|----|
- The best parts of the overture are now presented on one twelve-inch disc. This is one of the most effective and perfectly balanced records on the Victor list.
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|-------|---|--------------|----|
| 31726 | Rose of Schiras Waltz. (<i>Valse Rosen</i>) (Eilenberg) | Sousa's Band | 12 |
|-------|---|--------------|----|
- This record of Eilenberg's charming waltz will not only form a most attractive number on any concert programme, but can be used for dancing, as it is in strict waltz time.
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|------|--|-------------------|----|
| 2785 | Russian National Anthem. (<i>Russian Hymn</i>) | Pryor's Band | 10 |
| 5686 | Salute to Mexico March. (Brooke) | U. S. Marine Band | 10 |

NUMBER

SIZE

- 4348 Second Connecticut March. (Reeves) Pryor's Band 10**

This rousing march of the late D. W. Reeves continues to hold its own. An especially favorite portion is the fine melody given to the basses in the trio.

- 31676 Semiramide Overture. (Rossini) Police Band of Mexico 12**

- 31527 Semiramide Overture. (Rossini) Pryor's Band 12**

Semiramide (produced at Venice, 1823) is perhaps the finest of Rossini's serious operas, though it was not a success, and its splendid overture alone has survived. This typical Rossini number opens with an unusually brilliant introduction, followed by a beautiful chorale for brass, which is one of the most admired portions of the overture. The familiar melody which forms the principal theme of the overture then appears as a clarinet passage. The finale is a fine example of its kind.

- 31460 Sextet—Lucia. (Donizetti) Pryor's Band 12**

- 31020 Sextet—Lucia. (Donizetti) Victor Band 12**

Two magnificent records of this famous concerted piece. The duet which opens the number is given with expression, and the great climax is splendidly played.

- 5326 Shoulder Arms March. (Rose) Pryor's Band 10**

- 31621 Siegfried Fantasie. (Wagner) Sousa's Band 12**

A superb record of some of the most famous portions of Wagner's great music drama, including several of the *leit motive*—*Siegfried's Hunting Call*, *The Sword*, *The Bird*, and *Casting of the Steel*, with part of Siegfried's wonderful *Song of the Forge*.

- 4552 Silver Heels—Intermezzo—Two-step. (Moret) Pryor's Band 10**

- 31291 Simple Confession. (Simple Aveu) (Thome) Pryor's Band 12**

- 5696 Soldiers and Sweethearts March. (Hall) Pryor's Band 10**

- 4514 Sounds from Dixie. (Haines) Pryor's Band 10**

A rattling good characteristic piece, with clog dance effects, and variations on "Old Black Joe."

- 5276 Southern Roses Waltz. (Strauss) Pryor's Band 10**

- 31681 Southern Roses Waltz. (Strauss) Pryor's Band 12**

Next to the "Blue Danube," this is perhaps the most popular of the Strauss waltzes. It is made up of waltz movements from the composer's operettas: "Merry War"—"Queen's Lace Handkerchief"—"Fledermaus," etc. We offer this beautiful waltz in two styles—as a 10-inch in concert time, and a 12-inch in slow or waltz time. The latter record was made especially for use in dancing, although many persons prefer these slow waltzes for concert use.

- 4201 Spain—Patriotic Airs. (Huetta) Pryor's Band 10**

(1) National Air—"Hymne de Riego." (2) Royal March.

- 306 Stars and Stripes Forever March. (Sousa) Sousa's Band 10**

- 31102 Stars and Stripes Forever March. (Sousa) Sousa's Band 12**

- 2787 Star-Spangled Banner. (Key) Pryor's Band 10**

- 4121 Star Spangled Banner. (Key) Garde Républicaine Band 10**

This inspiring air is dear to the hearts of all Americans and is becoming more and more recognized as our National Song.

- 5666 Sunny South—Medley. (Lampe) Pryor's Band 10**

Another fine medley of the airs of "Dixie"—"Old Folks at Home"—"Zip Coon" and "Old Black Joe."

NUMBER

SIZE

- 31465 Swedish Wedding March. (Söderman) Pryor's Band 12
 5733 Sweetmeats Two-Step—*Ragtime March*. (Wenrich) Pryor's Band 10

A dashing, sparkling march two-step that will quicken the pulse and dispel dull care. It has a little ragtime, of course.



LIEUT. WM. H. SANTELMANN

The U. S. Marine Band is the largest and best equipped military band in the United States, and has been in existence more than one hundred years. In addition to the regular duties of the U. S. Marine Corps, it performs at all musical functions, official and private, at the White House, and is familiarly known as the "President's Own." The band is under the direction of Lieut. Wm. H. Santelmann, a famous bandmaster and composer.

- 4312 Sylvia Ballet—*Valse Lente*. (Delibes) Pryor's Band 10

- 31369 Tancredi Overture. (Rossini) Sousa's Band 12

Tancredi, produced in 1813 in Venice, was Rossini's first great success. The overture, which alone has survived in popular favor, is a most brilliant and attractive one.

- 4512 Tannhäuser March. (*Fest March*) (Wagner) Sousa's Band 10

- 31423 Tannhäuser March. (*Fest March*) Sousa's Band 12

This stately march, with its noble strains, has done more than any other single number to popularize Wagner with the masses. A magnificent composition finely played.

- 31382 Tannhäuser Overture—*Part I*. (Wagner) Pryor's Band 12

This glorious overture is made up of the principal themes in the opera, beginning softly with the solemn chorus

of Pilgrims, which swells to a *fortissimo* as the Pilgrims appear to come nearer, and then dies away in a most beautiful *pianissimo*.

- 31383 Tannhäuser Overture—*Part II*. (Wagner) Pryor's Band 12

The second part continues the overture with the enchanting Venus music, finally leading again to the majestic Pilgrim's Chorus.

- 5698 Teddy After Africa. (Pryor) Pryor's Band 10

An amusing take-off on a recent African hunting expedition.

- 31459 Triumph of Old Glory March. (Pryor) Pryor's Band 12

- 4529 Troubadour. (*Intermezzo*) (Powell) Sousa's Band 10

- 4241 Tuneful Tunes of '63—*Northern and Southern Airs*. Pryor's Band 10

- 4632 Twenty-second Regiment March. (Gilmore) Pryor's Band 10

- 5269 Twenty-third of July March. (Presa) Police Band of Mexico 10

- 5639 Under the Double Eagle March. (Wagner) Sousa's Band 10

- 31100 Under the Double Eagle March. (Wagner) Sousa's Band 12

Two fine records of J. F. Wagner's glorious old march, which has long been a popular Sousa number. They are splendid toned records of great volume.

- 1445 Valse Bleue. (Margis) Sousa's Band 10

- 4202 Venezuela—*National Air*. (*Gloria al bravo puebla*) Pryor's Band 10

- 31722 Venus on Earth Waltz. (Lincke) Sousa's Band 12

- 2779 Vienna Beauties Waltz. (Ziehrer) Pryor's Band 10

- 4221 Wales—*Patriotic Song*. (*Men of Harlech*) Sousa's Band 10

NUMBER

SIZE

31333 **Walküre Fantasia. (Wagner)** Pryor's Band 12

Containing some of the finest portions of this second opera of the *Nibelungen Ring*. At first we hear the motive of *The Sword* by full band, followed by the tumultuous *Ride of the Valkyries*, one of the most tremendous compositions in existence. A skillful modulation brings us to the last act, and a part of the great scene between Wotan and Brunnhilde is given, beginning with the wonderful *Siegfried, Guardian of the Sword* theme. The closing line of Wotan's Farewell is heard on the cornet, followed by the Fire Music, an exquisite blending of the two fire *motive* with *Brunnhilde's Sleep*.

1168 **Warblers' Serenade. (Perry)** Sousa's Band 10

5755 **Washington Grays March. (Grafulla)** Pryor's Band 10

1183 **Washington Post March. (Sousa)** Sousa's Band 10

31159 **Wedding March. (Mendelssohn)** Pryor's Band 12

2773 **Wedding of the Winds Waltz. (Hall)** Pryor's Band 10

31331 **Whispering Flowers. (Von Blon)** Pryor's Band 12

A delightful characteristic number. The murmuring of the flowers as they are stirred by the forest breeze, the rustling of the leaves, and the tolling of the distant church bells are beautifully portrayed.

4705 **Whistlers, The. (Intermezzo) (Reiterer)** Sousa's Band 10

Not since the "Warblers' Serenade" have we had such a dainty little whistling number as this intermezzo from *Fruhlingsluft* by Ernst Reiterer. It contains some beautiful melodies, notably the whistling strain.

4843 **William Tell Ballet Music—Part III. (Rossini)** Pryor's Band 10

2774 **William Tell Overture—Part I—At Dawn. (Rossini)** Pryor's Band 10

31218 **William Tell Overture—Part I—At Dawn. (Rossini)** Pryor's Band 12

2775 **William Tell Overture—Part II—The Storm. (Rossini)** Pryor's Band 10

31219 **William Tell Overture—Part II—The Storm. (Rossini)** Pryor's Band 12

2776 **William Tell Overture—Part III—The Calm. (Rossini)** Pryor's Band 10

31220 **William Tell Overture—Part III—The Calm. (Rossini)** Pryor's Band 12

2777 **William Tell Overture—Part IV—Finale. (Rossini)** Pryor's Band 10

31221 **William Tell Overture—Part IV—Finale. (Rossini)** Pryor's Band 12

William Tell, Rossini's last and greatest work, was produced in 1829 at the Paris Opera. This great overture, which Berlioz has called a symphony in four parts, is a fitting prelude to such a noble and serious work and is full of beautiful contrasts.

The first movement is reposeful, expressing the solitude of nature, and is followed by the contrasting Storm, a majestic and awe-inspiring tone-picture. To the Storm succeeds a beautiful pastoral with a delicious melody for the English horn, and as Berlioz says: "with the gamboling of the flute above this calm chant producing a charming freshness and gayety." As the last notes of the melody die away, the trumpets enter with a brilliant fanfare on the splendid finale, a fitting climax to a great work.

5012 **With Sword and Lance March. (Starke)** Pryor's Band 10

5596 **"Yama Yama Man" Medley** Pryor's Band 10

A bright and lively collection of popular hits—"Gibson Bathing Girl," "Every Little Bit Added," "Yama Yama Man," "Somebody That I Know" and "Rainbow."

5595 **Yankee Shuffle March. (Moreland)** Pryor's Band 10

5549 **Ye Ancients March. (Reeves)** Pryor's Band 10

31350 **Zampa Overture. (Herold)** Sousa's Band 12

NUMBER

SIZE

- 31359 Aïda Selection. *Finale—Act II.* (Verdi) Pryor's Orchestra 12**

Some of Verdi's most glorious music is that written for this great finale, perhaps the most brilliant and gorgeous scene in opera. The selection begins with the great ensemble in which priests and people alike give praise to *Isis*. Then follows the march, and the record closes with the famous battle song of the *King*, first heard in Act I.



WALTER B. ROGERS

CONDUCTOR OF THE VICTOR ORCHESTRA

The career of this brilliant young conductor has been one of uninterrupted success. After some years of study in the Cincinnati College of Music he joined Cappa's Seventh Regiment Band of New York as cornet soloist, and during the years that followed he was one of the great features of that famous band. On the death of Bandmaster Cappa, Mr. Rogers became the leader of the band and served four years in that capacity. In 1899 John Philip Sousa made him a flattering offer and he became the cornet soloist of Sousa's Band.

After five successful years with Sousa, the Victor Company induced Mr. Rogers to leave the band and become its general Director of Music. His work with the Company speaks for itself in the Victor Orchestra records and the artistic accompaniments which are provided for Victor singers.

- 2758 Blue Danube Waltz Pryor's Orchestra 10**
- 31294 Blue Danube Waltz Pryor's Orchestra 12**
- Although Johann Strauss, 2d, wrote more than four hundred waltzes, polkas and other dance numbers, his "*An der schoen, blauen Donau*" remains the most famous of them all, being regarded as almost a national air with the Viennese.
- 31347 Butterfly, The. (Bendix) Pryor's Orchestra 12**
- A charming characteristic number with some duet passages for flute and clarinet.
- 5721 "Candy Shop" Medley—With vocal selections. Victor Orchestra 10**
- 4184 Cavalleria Rusticana—Intermezzo. (Mascagni) Victor Orchestra 10**
- 31057 Cavalleria Rusticana—Selection—Part I. Victor Orchestra 12**
- 31058 Cavalleria Rusticana—Selection—Part II. Victor Orchestra 12**
- 4867 Cherry—Two-Step. (Albert) Victor Orchestra 10**
- 4318 College Life March—With Male Chorus. (Frantzen) Pryor's Orchestra 10**
- 5079 Coppelia Valse. (Delibes) Victor Concert Orchestra 10**

- 4802 American Life March. (Ascher) Victor Orchestra 10**

Introducing "Turkey in de Straw"—"Auld Lang Syne" and "The Mocking Bird." A lively march.

- 2146 Anvil Chorus—*Trovatore.* (Verdi) Victor Orchestra 10**

- 2590 Artist's Life Waltz. (Strauss) Pryor's Orchestra 10**

- 5333 Barcarolle from Contes d'Hoffman Victor Orch. 10**

(With duet for two violins by Mr. Howard Rattay and Mr. Henry Hess.)

Offenbach's Contes d'Hoffman or in English "Tales of Hoffman," has been one of the great successes of the Manhattan Opera, and the most admired of the numbers is this dreamy and beautiful Barcarolle, "Belle Nuit," which is given as a duet in the Venetian scene and afterwards as an instrumental intermezzo before the last act.

- 2766 Birds and the Brook. (Stults) Pryor's Orchestra 10**

NUMBER

SIZE

31443 Dance of the Hours. (Ponchielli) Victor Orchestra 12

This famous "Dance of the Hours" from Ponchielli's tragic opera of *Gioconda*, is one of the most beautiful of ballets. It symbolizes, like many other modern Italian ballets, the struggle between the conflicting powers of light and darkness, progress and ignorance. The music is fascinating in the extreme.

4648 Dance of the Song Birds. (Richmond) Victor Orchestra 10

A clever dance with bird warbling by Belmont.

5371 Darkies' Jubilee. (Pastimes on the Levee) Victor Orchestra 10

4185 Don't Be Cross Waltz. (Zeller) Pryor's Orchestra 10

5369 Dream Waltz from "A Waltz Dream." (Strauss) Victor Orch. 10

This new operetta has been a great success. Like the "Merry Widow," its principal musical number is a delightful waltz, the theme of which runs through the whole operetta. The Victor now offers a pleasing record of this charming number.

31620 Egmont Overture. (Beethoven) Victor Concert Orchestra 12

2762 Estudiantina Waltz. (Waldteufel) Victor Orchestra 10

31205 Estudiantina Waltz. (Waldteufel) Pryor's Orchestra 12

58016 Faust—Prelude. (Gounod) L'Orchestre Symphonique 12

The Victor begs to announce a series of orchestral records by a celebrated organization, the *Orchestre Symphonique* of Paris. The quality of tone produced by this body of players is exquisite and is reproduced here with absolute fidelity.

Music lovers will note with pleasure that the orchestra has played several numbers from Gounod's *Faust*. The first is the mysterious prelude, with its somewhat sombre opening strain given by the bassoon, expressing the brooding of Faust relieved, however, by the cavatina of Valentine on the wood-wind, and closing with sustained chords, solemn and impressive.

58015 Faust—Ballet Music. (Part I—Valse, "Les Nubiennes") (Gounod) L'Orchestre Symphonique 12

Gounod placed his ballet between the death of Valentine and the Prison Scene; called it a Walpurgis Night, set it in a mountain fastness amid ruins, and called to the scene the classic queens, Helen, Phryne and Cleopatra, who danced to weird and distorted versions of melodies from the opera. The first part, which in the opera accompanies the dance of the Nubian Slaves, is a most striking portion, beginning with introductory chords, after which the violins take up a delicious melody afterward repeated with bassoon obbligato.

58018 Faust—Ballet Music. (Part II—Adagio, "Cleopatra and the Golden Cup") (Gounod) L'Orchestre Symphonique 12

The second part is the *adagio* movement which accompanies in the opera the scene in which the Nubian Slaves drink from golden cups the poisons of Cleopatra, who herself moistens her lips from a vase in which she has dissolved her most precious pearls.

The playing of this famous French orchestra has brought out much favorable comment among those who have heard the Victor reproductions.

58020 Faust—Ballet Music, Nos. 5 and 6. (Les Troyennes et Variation du Miroir) (Gounod) L'Orchestre Symphonique 12

The fourth of the splendid series of operatic records by this famous French organization. The string and woodwind playing of the orchestra has attracted much favorable attention.

In the performance of the ballet, the two parts presented accompany the appearance of the goddess Phryne who rises, a veiled apparition, and commands the dance to recommence.

NUMBER			SIZE
4520	Giggler— <i>March and Two-Step.</i> (Haines)	Victor Orchestra	10
5408	Glow-Worm— <i>Intermezzo.</i> (Lincke)	Victor Orchestra	10
	With vocal chorus and bell solo. This dainty little intermezzo, which is one of the instrumental successes of the season, is the <i>Gluhwurmchen</i> of Paul Lincke, well known for his clever compositions. The melodious refrain is sung by Mr. Dudley and Mr. Macdonough.		
4611	Happy Birds Waltz— <i>Bird Warbling.</i> (Holst)	Victor Orchestra	10
	Another of those melodious waltzes with soft bird warbling.		
5411	Happy Days March— <i>From The Soul Kiss.</i>	Victor Orchestra	10
	The Soul Kiss was the merry extravaganza selected by Manager Ziegfeld to introduce that famous dancer, Mlle. Genée. Prominent among the numbers is this spirited march, which is given with a whistling refrain.		
5453	Harry Lauder Medley.	Victor Orchestra	10
	A lively medley of the best of Lauder's numbers, concluding with the popular "She Is My Daisy."		
31371	Hearts and Flowers. (Tobani)	Victor Orchestra	12
5111	Hermosillo— <i>Intermezzo Mexicana.</i> (Schuh)	Victor Orchestra	10
31028	Hiawatha— <i>Characteristic.</i> (Moret)	Victor Orchestra	12
31604	Hungarian Lustspiel Overture. (Kéler-Béla)	Victor Concert Orchestra	12
31645	Hunt in the Black Forest— <i>A Descriptive Musical Episode</i> (Voelker)	Victor Orchestra	12
	A mysterious strain announces the break of day—the birds sing in the forest—chanticler's voice is heard from the barnyard—huntsman's horn in the distance sounds the assembly call—the village chimes are heard as the hunters assemble and mount—they start—in full gallop—the horns sound the halt—at the forest blacksmith shop—the smith at work—they start again—the hounds scent the game with excited baying—in full cry—the game is run to earth—again the huntsman's horn sounds—cheers—finale.		
5694	If You Alone Were Mine— <i>Two-Step.</i> (Scotto)	Victor Orchestra	10
	This lively number, familiarly known as the "La-la-la Two-Step," has become extremely popular in the past few months. It has the usual whistling and singing chorus, which seems to be an indispensable feature of the two-steps composed abroad.		
31618	In a Clock Store— <i>Descriptive Fantasia.</i> (Orth)	Victor Orchestra	12
	The scene is laid in a little clock store in Germany. The apprentice opens the store and a chorus of ticking clocks greets him. They begin to strike the three-quarters—first the cuckoo, then the deep-toned chime bell in the grandfather's clock. The boy, feeling merry, blithely whistles a joyous strain. Several of the clocks run down and are wound by the apprentice. A musical clock with sweet-toned bells plays a popular air. Four o'clock arrives (apprentices evidently go to work early in Germany!) and the hour strikes on many different clocks, from the miniature Dresden china to the huge Scotch cathedral in the corner.		
4459	In Dear Old Georgia Medley.	Victor Orchestra	10
	Comprising "Keep a Little Cosy Corner in Your Heart for Me"—"In Dear Old Georgia"—"Dearie," and after a drum solo the march song, "Wait Till the Sun Shines, Nellie."		
2693	Indian Medley	Pryor's Orchestra	10
	"Navajo"—"Hiawatha"—"Anona"—"Silver Heels"—"Laughing Water," etc.		

NUMBER

SIZE

31404	In Roseland— <i>Intermezzo</i> . (Eugene)	Pryor's Orchestra	12
2151	Jolly Coppersmith— <i>Anvil effect</i> . (Peter)	Victor Orchestra	10
52704	La Giralda— <i>Marche Andalouse</i> . (Juarranz)	Bosc Orchestra	10

A famous old Spanish march, some of the melodies of which have been freely borrowed of late for various French marches, such as "Sorella." The record is a very loud one, and is quite interesting as an example of the playing of a well-known organization of Paris, the *Orchestre Bosc*. The record was made in Paris.

31631	Madame Butterfly Selection. (Puccini)	Victor Orchestra	12
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In *Madame Butterfly* Puccini has accompanied the shifting pictorial beauty of the various scenes with a setting of incomparable loveliness. Rarely has picturesque action been more completely wedded to beautiful music.

To attempt to give any general idea of this work in such a limited space was a difficult task, but Mr. Rogers has succeeded in making a most effective arrangement.

5600	Madeleine Waltz. (Georges)	Victor Orchestra	10
31029	Martha Selection. (Flotow)	Victor Orchestra	12
5721	Medley from "The Candy Shop"— <i>With vocal selections</i> .	Victor Orchestra	10

A brilliant and spirited collection of airs from the new Dillingham production, *The Candy Shop*, now running in the Metropolis. Members of the Victor staff introduce several of the vocal numbers, including "Just We Two"—"Mr. Othello" and "Oh! You Candy Kid."

5208	Merry Widow Waltz. (Lehar)	Victor Orchestra	10
31380	Merry Wives of Windsor Overture	Pryor's Orchestra	12

Otto Nicolai (1810-1849) composed several operas, but is remembered only by his "Merry Wives of Windsor," and especially its bright and melodious overture. It begins with a sustained note by strings, which is held while a beautiful melody, typical of the forest depths, is played successively by the 'cello, viola and flute, the trumpets meanwhile softly sounding the hunting calls, which seem to echo through the forest. The allegro contains some beautiful music, and a spirited finale brings the record to a brilliant close.

31356	Midsummer Night's Dream Overture	Pryor's Orchestra	12
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In the precocity of his genius, Mendelssohn stands unique in musical history. We can hardly conceive the possibility of a youth of nineteen, almost untaught, writing such a masterpiece as this lovely overture.

The record is a supremely beautiful one, and the orchestra has given a delightful interpretation of this Mendelssohn gem.

5145	Mill in the Forest.	Victor Orchestra	10
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This is Eilenberg's *Die Muhle im Schwarzwald*, one of the most famous of descriptive numbers.

31612	Mill on the Cliff Overture. (Reissiger)	Victor Concert Orch.	12
31576	"Mlle. Modiste" Waltzes. (Herbert)	Victor Orchestra	12
4319	Moonlight— <i>A Sylvan Serenade</i> . (Moret)	Pryor's Orchestra	10

This dainty number is described by the publishers as "A Sweet, Sylvan, Sentimental Serenade." It is certainly a most charming composition, and while listening to it we have but to close our eyes to imagine a balmy summer night and the shimmering moonlight on some quiet water.

NUMBER			SIZE
2764	Morgenblatter Waltz. (<i>Morning Journals</i>) (Strauss)	Victor Orchestra	10
4884	Old Heidelberg March.— <i>Two-Step</i> . (Mills)	Victor Orchestra	10
2763	One Thousand and One Nights Waltz. (Strauss)	Pryor's Orchestra	10
31283	One Thousand and One Nights Waltz.	Victor Orchestra	12
	This melodious waltz of Johann Strauss the younger has been described as a "dance-rhapsody," and with its verve and color has deserved and won the highest praise of critical musicians.		
5114	Os-ka-loo-sa-loo— <i>Indian Intermezzo</i> . (Sawyer)	Victor Orchestra	10
5608	Rainbow— <i>Indian Two-Step</i> . (Wenrich)	Victor Orchestra	10
31353	Romeo and Juliet Selection. (Gounod)	Pryor's Orchestra	12
	The most beautiful portions of Gounod's immortal opera, including the famous love duet and the "Valse Aria."		
5150	Silver Sleigh-Bells March. (Paull)	Victor Orchestra	10
5303	Snow Birds Mazurka— <i>With Bird Warbling</i> .	Victor Orchestra	10
52022	Songe d'Automne. (<i>Dream of Autumn</i>) (Joyce)	Bohemian Orchestra	10
	Another famous European organization, the Bohemian Orchestra of London, is now introduced to the American public through the Victor. These well-known players have given us for their first record a charming waltz by Joyce. The quality of tone produced by the strings is particularly good. Other records by this fine London orchestra will be offered shortly.		
2591	Stephanie Gavotte. (Czibulka)	Pryor's Orchestra	10
2692	Uncle Sammy March. (Holzmann)	Pryor's Orchestra	10
2759	Under the Double Eagle March.	Pryor's Orchestra	10
31306	Under the Double Eagle March.	Pryor's Orchestra	12
	This fine march by J. F. Wagner ranks among the best, and the public does not seem to tire of it.		
52023	Vision of Salome, A. (Joyce)	Bohemian Orchestra	10
	It is easy to understand the great success this orchestra has achieved in London when we listen to the playing, especially of the strings. It would be impossible for men of any other nationality to play a Bohemian waltz as these players do. The record is a most beautiful one, and will likely be as much in vogue as the "Dream of Autumnn."		
5445	Waltz Dream, A— <i>Selection</i> . (Strauss)	Victor Orchestra	10
	Strauss' bright and tuneful operetta has had a successful career, and the engaging melodies it contains are familiar to every one. This fine selection contains the following numbers, played in the order named: "Wedding March"—"Kiss Duet"—"Piccolo"—"Life is Love and Laughter"—"Love Roundelay" and "Kissing."		
4418	Whistler and His Dog. (Pryor)	Pryor's Orchestra	10
	One of Pryor's greatest encore numbers.		
4270	Wilhelmina Waltzes. (Hall)	Pryor's Orchestra	10
	This charming waltz is by John T. Hall, composer of the immensely popular "Wedding of the Winds." The record is an unusually smooth and perfect one.		
31486	Woodland Songsters Waltz— <i>Bird effects</i> . (Ziehrer)	Victor Orchestra	12

Victor Dance Orchestra

Walter B. Rogers, Conductor

A splendid list of ten and twelve-inch records made especially for dancing. The instrumentation was selected with a view to producing a very loud but fine-toned record, and the special arrangements were made for us by Mr. Walter B. Rogers, for many years Director of the Seventh Regiment Band of New York, and who has a world-wide reputation as one of the greatest living cornetists.

The numbers have been carefully selected from the works of eminent composers and will be found melodious and characterized by that strongly marked rhythm which is indispensable in dance music. The arrangements have been prepared and directed by Mr. Rogers in such a way that this rhythm has been perfectly marked and the tempo of each dance given with absolute precision.

Professor Sydney S. Asher, of Asher's Academy of Dancing, a member of the American Society of Professors of Dancing, New York, has tested these records with us, and gives the following testimonial: "I have listened to your records of dance music and find the tempos to be perfect in every respect and the records well adapted for dancing."

NUMBER	MARCHES AND TWO-STEPS	SIZE
31266	Babes in Toyland Two-Step. (Herbert) Victor Dance Orchestra	12
4408	Cakewalk in the Sky. (Harney) Victor Dance Orchestra	10
31412	Cakewalk in the Sky. (Harney) Victor Dance Orchestra	12
2886	Fall in Line March. (Rosey) Victor Dance Orchestra	10
31257	Fall in Line March. (Rosey) Victor Dance Orchestra	12
31247	Handicap March. (Rosey) Victor Dance Orchestra	12
5465	Merry Widow Two-Step. (Lehar) Victor Dance Orchestra	10
4445	Mr. Black Man Two-Step. (Pryor) Victor Dance Orchestra	10
2892	Norsemen Two-Step. (Brannan) Victor Dance Orchestra	10
31264	Norsemen Two-Step. (Brannan) Victor Dance Orchestra	12
31639	Red Mill Two-Step— <i>Medley</i> . (Herbert) Victor Dance Orchestra	12
4413	Tammany Two-Step. (Edwards) Victor Dance Orchestra	10
2897	Uncle Sammy March. (Holzmann) Victor Dance Orchestra	10
31268	Uncle Sammy March. (Holzmann) Victor Dance Orchestra	12
2887	Washington Post March. (Sousa) Victor Dance Orchestra	10
31258	Washington Post March. (Sousa) Victor Dance Orchestra	12

WALTZES

31665	Ambrosia Waltz. (Tracy) Victor Dance Orchestra	12
31437	American Airs Waltz. (Tobani) Victor Dance Orchestra	12
	"Old Black Joe," "Rocked in the Cradle of the Deep," "Old Oaken Bucket," "Mocking Bird," "Yankee Doodle."	
4409	Blue Danube Waltz. (Strauss) Victor Dance Orchestra	10
31415	Blue Danube Waltz. (Strauss) Victor Dance Orchestra	12
31454	Breeze of the Night Waltz. Sousa's Band	12
31506	Carlotta Waltz. Pryor's Band	12
31611	Danube Waves Waltz. (Ivanovici) Victor Dance Orchestra	12
31413	Daughter of Love Waltzes. (Bennett) Victor Dance Orchestra	12
31702	Geneé Waltzes— <i>From The Soul Kiss</i> . Victor Dance Orchestra	12
31592	Idle Hours Waltz. (Paige-Wood) Victor Dance Orchestra	12
31683	Impassioned Dream Waltz. Pryor's Band	12
2874	La Gitana Waltz. (Bucalossi) Victor Dance Orchestra	10
31245	La Gitana Waltz. (Bucalossi) Victor Dance Orchestra	12

NUMBER			SIZE
5474	"Man with Three Wives" Waltzes.	Victor Dance Orchestra	10
5528	Medley of Waltz Songs	Victor Dance Orchestra	10
31655	Merry Widow Waltz. (Lehar)	Victor Dance Orchestra	12
31717	My Queen Waltz. (Bucalossi)	Victor Dance Orchestra	12
31557	Nightingale Waltz. (Czibulka)	Victor Dance Orchestra	12
31638	On the Dreamy Hudson Waltzes.	Victor Dance Orchestra	12
31711	Pamplona Waltz. (Gauwin)	Victor Dance Orchestra	12
31625	Paquita Waltzes. (Lewis)	Victor Dance Orchestra	12
2880	Santiago Waltz. (A. Corbin)	Victor Dance Orchestra	10
31251	Santiago Waltz. (A. Corbin)	Victor Dance Orchestra	12
2881	Sobre las Olas Waltz. (<i>Over the Waves</i>) (Rosas)	Victor Dance Orchestra	10
31252	Sobre las Olas Waltz. (Rosas)	Victor Dance Orchestra	12
31681	Southern Roses Waltz.	Pryor's Band	12
2882	Wedding of the Winds Waltz. (Hall)	Victor Dance Orchestra	10
31253	Wedding of the Winds Waltz. (Hall)	Victor Dance Orchestra	12
31704	"World is Mine" Waltzes. (Fahrbach)	Victor Dance Orchestra	12

SCHOTTISCHES

31248	Dancing in the Barn. (Brooks)	Victor Dance Orchestra	12
2952	Golden Trumpets. (Rollinson)	Victor Dance Orchestra	10
31275	Schottische from Yankee Consul.	Victor Dance Orchestra	12
31438	Strathspey Medley— <i>Scotch Dances</i> .	Victor Dance Orchestra	12
	"Keel Row," "Howard," "Duchess of Athols," "Money Musk."		

BARN DANCE

5569	Morning, Cy— <i>Barn Dance</i> . (Peters)	Victor Dance Orchestra	10
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LANCERS

31417	Balance Corners Medley Lancers. (<i>1st and 2d figures</i>)	Victor Dance Orchestra	12
4410	Balance Corners Medley Lancers. (<i>3d and 4th figures</i>)	Victor Dance Orchestra	10
31418	Balance Corners Medley Lancers. (<i>5th figure</i>)	Victor Dance Orchestra	12
31260	Mikado Lancers. (<i>1st and 2d figures</i>)	Victor Dance Orchestra	12
2889	Mikado Lancers. (<i>3d and 4th figures</i>)	Victor Dance Orchestra	10
31261	Mikado Lancers. (<i>5th figure</i>) (Sullivan)	Victor Dance Orchestra	12
31243	U. S. Army Lancers. (<i>1st and 2d figures</i>)	Victor Dance Orch.	12
2873	U. S. Army Lancers. (<i>3d and 4th figures</i>)	Victor Dance Orch.	10
31244	U. S. Army Lancers. (<i>5th figure</i>) (Tobani)	Victor Dance Orch.	12

VIRGINIA REEL

31632	"Bob's Favorite" Virginia Reel. (Bennet)	Victor Dance Orchestra	12
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QUADRILLES

31267	Vice-Admiral Quadrille. (<i>1st and 2d figures</i>) (Milloecker)	Victor Dance Orchestra	12
2895	Vice-Admiral Quadrille. (<i>3d figure</i>)	Victor Dance Orchestra	10
2896	Vice-Admiral Quadrille. (<i>4th figure</i>)	Victor Dance Orchestra	10

Note.—Other dance records will be found in the Double-Faced List.



WITCOMB

Mr. Witcomb is chief soloist with the U. S. Marine Band, and is a great favorite at the Capital, where his solos are features of the band concerts.



ROGERS

- 2705 **Yankee Doodle.** (*With Variations*)
Walter B. Rogers 10



CLARKE

The records by this famous player exhibit in a marked degree his beautiful tone quality and brilliant execution. Mr. Clarke, who is perhaps the leading cornet soloist in the world, will now make disc records *exclusively* for the Victor.

- | NUMBER | SIZE |
|---|------|
| 2706 Absence Makes the Heart Grow Fonder
Walter B. Rogers | 10 |
| 31721 Caprice Brillante.
(Clarke)
Herbert L. Clarke | 12 |
| 31730 Creanonian Polka.
(Weldon)
Arthur S. Witcomb | 12 |
| 2595 Du Du—German Air.
Bohumir Kryl | 10 |
| 2736 Old Black Joe.
(Foster)
Walter B. Rogers | 10 |
| 5674 Sounds from the Hudson—Valse Brillante. (Clarke)
Herbert L. Clarke | 10 |
| 31176 Merry Birds, The
Jules Levy | 12 |

Although this record is not up to our present standard of recording, having been made several years ago, it is kept on our lists as a memorial to this great cornetist, who died in 1905.



LEVY

MANDOLIN SOLOS, ETC.

By Samuel Siegel

Mandolin records are always popular, and Mr. Siegel is a master of this pleasing instrument.

- | | | |
|-------------------------------|--------|----|
| 4754 An Autumn Evening | Siegel | 10 |
| 4014 La Bonita Waltz | | 10 |

By Valentine Abt with orchestra

An attractive mandolin number with a soft orchestral accompaniment which makes an attractive background for Mr. Abt's artistic playing.

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|------------------------------|-------|----|
| 4495 Angel's Serenade | Braga | 10 |
|------------------------------|-------|----|

Mandolin and Guitar Duets by Siegel and Butin

- | | | |
|----------------------------------|--------|----|
| 5565 American Valor March | | 10 |
| 5500 Estellita Waltz | Siegel | 10 |

Trio by the Ossman-Dudley Trio
(Banjo, Mandolin and Harp-Guitar)

- | | | |
|---|-------|----|
| 4679 Dixie Girl—March and Two-Step | Lampe | 10 |
|---|-------|----|



SIEGEL

TROMBONE SOLOS



PRYOR

NUMBER	By Arthur Pryor with piano	SIZE
2522	My Old Kentucky Home— <i>Fantasia</i>	10

	By Arthur Pryor with band accompaniment	
2472	Cujus Animam— <i>Stabat Mater</i>	Rossini 10
31106	Cujus Animam— <i>Stabat Mater</i>	Rossini 12
2653	Inflammatum— <i>Stabat Mater</i>	Rossini 10
5309	Love Me, and the World is Mine	Ball 10
31108	Love Thoughts— <i>Concert Waltz</i>	Pryor 12
5346	Oh, Dry Those Tears	Del Riego 10

By Arthur Pryor with orchestra

4582	Dearie	Kummer 10
4381	In the Shade of the Old Apple Tree	10
4357	The Holy City	Adams 10

HARP-ZITHER SOLO

By Mme. Kitty Berger

5128	Lorelei— <i>Folk-melody</i> (With an introduction composed by Mme. Berger)	10
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A very soft and sweet-toned record which is sure to please music-lovers.

PIANOFORTE SOLO

By Alfred Grünfeld

58006	Walküre— <i>Magic Fire Spell</i> (<i>Feuerzauber</i>)	Wagner 12
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Transcription by Brassin

This well-known *Feuerzauber* or Magic Fire Music is most prominent in the last of *Walküre*, although it occasionally appears in other parts of the Ring. The disobedient *Brünnhilde* has been condemned by *Wotan* to lie in a magic sleep, surrounded by a wall of fire. Tenderly bidding his daughter farewell, *Wotan* gently closes her eyes and summons the fire-god, *Loge*. Flames at once burst forth as the sorrowful father moves slowly away.

The leave-taking and the breaking out of the flames are musically pictured in one of those marvelous bits of writing which only Wagner could produce. This beautiful transcription is played by Herr Grünfeld most artistically.

Note.—Other Pianoforte Solos will be found in the Red Seal Section, pages 59 and 86.

BELL SOLOS

By Chris Chapman with orchestra

4613	Belle of the West— <i>Schottische</i>	Selling 10
4374	Dance California	Gregory 10
4760	Little Nell— <i>Song and Dance</i>	Pryor 10
5277	Southern Girl Gavotte	Kremer 10
4798	Spoontime— <i>Two-Step</i>	Von Tilzer 10
5177	Sunbeam Dance	Rolfe 10

By Albert Müller with orchestra

52900	Boulanger March	Desormes 10
52902	Black Forest Polka	10

NUMBER	By Vess L. Ossman	SIZE
4628	Buffalo Rag, The	Turpin 10
153	Bunch of Rags, A	Ossman 10
5597	Drowsy Dempsey	Hildreth 10
5622	Fun at a Barber Shop.	Winne 10
2520	Marriage Bells— <i>Song and Dance</i>	10
5073	Motor March, The	Rosey 10
George Rosey's latest composition, and a lively one. Ossman's spirited playing, as usual, leaves nothing to be desired.		
4013	Old Folks at Home	Foster 10
5077	Patrol of the Scouts	Boccalari 10
A snappy military patrol played in Ossman's usual spirited and finished style. One of the best banjo records ever produced.		
4541	Peter Piper— <i>A Lively Two-Step</i>	Henry 10
4424	Turkey in the Straw Medley	10
A warm bunch of darky songs played with snap and ginger. It includes "Dixie"—"Turkey in the Straw," and other negro melodies.		
2562	Way Down South (<i>A Plantation Idyl</i>)	Myddleton 10
4461	Yankee Land	Hoffman 10



OSSMAN

Mr. Ossman is one of the finest banjoists in America, and has been justly called the "Banjo King." His performance on this popular instrument is little short of marvelous in its precision and the ease with which he masters the most difficult passages.

OCARINA SOLOS

The despised ocarina, sometimes flippantly called the "musical sweet potato," has suddenly risen to the rank of a musical instrument, at least in the hands of this gifted Italian performer. Records by this brilliant player are in great demand, and much surprise is expressed that he is able to produce such effects from so humble an instrument. The carrying power of the Tapiero records is amazing. When played in the open air—on the water for instance—they can be heard for miles. For indoor playing the Victor "half tone" needle should be used.

52017	Carnival of Venice	Mosé Tapiero 10
52020	Honeymoon March (Rosey)	Mosé Tapiero 10
52018	Nightingale Waltz— <i>Boccaccio</i>	Mosé Tapiero 10

GUITAR SOLO

5662	Mexican Dance (Habaneras)	Octaviano Yañes 10
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As a complete novelty, a record by Señor Yañes, who is considered the best guitar player in Mexico, is presented.

Many of those who listen to this sweet-toned record will find themselves regretting that the guitar, once so much in vogue, has of late years lost favor in Northern countries. In Mexico and the countries of South America, however, it is still a favorite for accompaniments and solo playing.

STREET PIANO RECORD

Many of our cities have enacted stringent regulations forbidding the playing of hand-organs and street-pianos except during certain hours of the day. With this Victor street-piano record, however, the real thing can be had at any time. No complaints are anticipated because the Signor did not play loud enough!

5478	Harrigan Medley ("Merry Widow Waltz"—"I'm Afraid to Come Home in the Dark," and "Harrigan")	Signor "Grinderino" 10
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VIOLIN SOLOS



RATTAY

NUMBER

SIZE

- | | | | |
|-------|--|-----------|----|
| 31542 | Brindisi Waltz (Alard) | D'Almaine | 12 |
| 4306 | Favorite Hornpipe Medley— <i>Piano acc.</i> | D'Almaine | 10 |
| 5404 | Fifth Nocturne. (Leybach) | Rattay | 10 |
| | Leybach's serene and appealing melody has long been a favorite violin solo. Mr. Rattay has given an exquisitely played rendition of it here, and the orchestra furnishes a soft and perfectly balanced accompaniment. | | |
| 2802 | Gavotte from Mignon (Thomas) | D'Almaine | 10 |
| | <i>Piano acc.</i> | | |
| 2922 | Gems from Faust (Duet from Garden Scene and Soldiers' Chorus) (Gounod) | D'Almaine | 10 |
| | <i>Piano accompaniment</i> | | |
| 31701 | Gypsy Airs—Part I—Zigeunerweisen. (Sarasate) | Rattay | 12 |
| 5436 | Gypsy Airs—Part II (Sarasate) | Rattay | 10 |
| | This famous solo is perhaps the most beloved of the writings of Pablo de Sarasate, the great violinist and composer. It is a lovely number, and full of striking contrasts—the tenderly beautiful passage at the beginning giving way at once to a rapid movement which is delightful in its vivacity. | | |
| | Mr. Rattay has given a really fine rendition of this great number, and the soft accompaniment is exquisite. | | |
| 2924 | La Cinquantaine (Gabriel-Marie) | D'Almaine | 10 |
| | <i>Piano acc.</i> | | |
| 5469 | Meditation (Nemerowski) | Rattay | 10 |
| | A serene and peaceful melody written by a famous composer for the violin. It is played in the finished manner for which Mr. Rattay is becoming so well known. | | |
| 4336 | Medley of Irish Jigs— <i>Piano acc.</i> | D'Almaine | 10 |
| 4617 | Medley of Old Time Reels (Rogers) | D'Almaine | 10 |
| 249 | Mocking Bird, The (Winner) | D'Almaine | 10 |
| | <i>Piano acc.</i> | | |
| 2738 | Pop Goes the Weasel Medley—Jigs and Reels. | D'Almaine | 10 |
| | <i>Piano acc.</i> | | |
| 2921 | Scotch Medley— <i>Piano acc.</i> | D'Almaine | 10 |
| 4723 | Serenade (Moszkowski) | D'Almaine | 10 |
| 5480 | Serenade (Moszkowski) | Rattay | 10 |
| | This beautiful and serene "Serenade" (opus 15) is perhaps the most familiar of Moszkowski's writings. | | |
| 2872 | Shepherd's Dance (Henry VIII) (German) | D'Almaine | 10 |
| | <i>Piano acc.</i> | | |
| 5548 | Spanish Dance (Opus 58, No. 1) | Rattay | 10 |
| | (Rehfeld) | | |
| 4358 | Spring Song (Mendelssohn) | D'Almaine | 10 |

A charming record of Mendelssohn's beautiful melody, which is a perennial favorite. It is played by Mr. D'Almaine with much expression, and the orchestra furnishes an effective and well-balanced accompaniment.

Note.—Additional Violin Solos (by Maud Powell and Mischa Elman) will be found in the Red Seal list, pages 79 and 81.



D'ALMAINE

NUMBER

SIZE

- | | | | |
|-------|---|----------------|-----------|
| 5393 | Angel's Serenade (Braga) | Sorlin | 10 |
| | This ever-popular "Angel's Serenade," with its beautiful and tender melody, is exquisitely played by Mr. Sorlin, with a delicate and subdued accompaniment by the orchestra. | | |
| 31582 | Berceuse—Lullaby (From Jocelyn) (Godard) | Bourdon | 12 |
| 5485 | Berceuse—Lullaby (From Jocelyn) (Godard) | Sorlin | 10 |
| | The recent unveiling in Paris of a monument to Benjamin Godard (1849-1895) lends additional interest to this new record of his best known composition, the exquisite "Lullaby" from <i>Jocelyn</i> . The air seems especially effective on the 'cello. | | |
| 5412 | Evening Star, The (From Tannhäuser) (Wagner) | Sorlin | 10 |
| | Mr. Sorlin's beautiful <i>Mme. Butterfly</i> selection has been enjoyed by many thousands, and every one will be glad to note this record of the noble "Evening Star," which is always a favorite and never fails to impress the listener. | | |
| 31553 | Flower Song (Blumenlied) (Lange) | Bourdon | 12 |
| 31586 | Largo (Handel) | Bourdon | 12 |
| | Handel's Largo is a melody of majestic yet simple beauty, which never fails to impress the listener. | | |
| 31696 | Madame Butterfly—Fantasie. (Puccini) | Sorlin | 12 |
| | <i>Butterfly's</i> Vision—Waiting Motive—Entrance of <i>Butterfly</i> . Three of the most beautiful passages in this fascinating Puccini opera have been combined in this attractive fantasie by Mr. Sorlin, who is one of New York's most famous 'cellists. The themes used are the last part of <i>Butterfly's</i> "Song of Devotion" in Act II, sometimes called the "Vision Song"; the mournful but beautiful "Waiting Motive," played by the orchestra as <i>Butterfly</i> , with her child and faithful maid, takes her place at the window to watch through the night for <i>Pinkerton's</i> coming. This motive, which is also sung by a distant chorus with a peculiarly charming and mysterious effect, is one of the composer's happiest inspirations. The <i>pizzicati</i> passages on the violin which accompany this strange melody are most effectively given by the orchestra. The fantasie closes with the bright and joyous strain which accompanies the entrance of <i>Butterfly</i> in Act I. | | |
| 4846 | Melody in F (Rubinstein) | Bourdon | 10 |
| 31563 | Nocturne in E Flat (Opus 9) (Chopin) | Bourdon | 12 |
| | Of all Chopin's tender and dreamy nocturnes, none perhaps is so surpassingly beautiful as this composition. | | |
| 4813 | Spring Song | Bourdon | 10 |
| | A charming record of Mendelssohn's beautiful melody, which is a perennial favorite. | | |
| 4845 | Traumerei (Schumann) | Sorlin | 10 |
| | Note.—Additional 'cello records (by Hollman) will be found in the Red Seal list, page 84. | | |

CHURCH CHIMES

By Westminster Chimes

- | | | |
|------|---|--------------------|
| 2435 | Auld Lang Syne | 10 |
| 4036 | O Sanctissima, O Purissima | 10 |
| | A hymn to the Virgin, set to a melody called the Sicilian Mariner's Hymn. | |
| 606 | Rock of Ages and Doxology | Hastings 10 |



KIMMEL

By John J. Kimmel

For a great many people in the world there is no music like that of an accordion. For their benefit, as well as for the enjoyment of those who like a lively record of a march or jig, we offer four of the finest records of that instrument possible to make. They are very loud and splendidly played, Mr. Kimmel's execution being simply astonishing.

NUMBER

SIZE

5237	Irish Boy March	Kimmel	10
5238	Medley of Irish Jigs		10
5307	Medley of Popular Reels (Including Buck and Wing Dance)		10
5254	Medley of Straight Jigs		10

INSTRUMENTAL RECORDS WITH HARP

When the Victor Company, in 1906, issued the first instrumental records in which the harp (that most difficult of all problems to the recording experts) was used for the first time, something of a sensation was created, and these numbers have since been among the most popular in the catalogue. Several new records are now offered which are sure to be pronounced beautiful ones in every respect. Interesting arrangements of these old-time melodies have been made by Mr. Rogers, and the playing by the new instrumental combinations is most delicate and graceful. Mr. Lapitino, who assisted in the making of these new numbers, is one of New York's most famous harpists.

'Cello and Flute Duets by Trein and Lyons

accompanied by strings and harp

5497	Alice, Where Art Thou? (<i>Fantasia</i>)	Rogers	10
5523	Come Where My Love Lies Dreaming	Foster	10

Victor Octette

(Strings—Woodwind—Harp)

5498	The Vacant Chair (<i>Paraphrase</i>)	Root-Rogers	10
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Instrumental Quartets

(Violin—Viola—Flute—Harp)

4815	Kathleen Mavourneen (<i>Paraphrase</i>)	Rogers	10
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MISCELLANEOUS INSTRUMENTAL RECORDS

Scotch Bag-Pipe Solos by David Ferguson

1473	Caller Herrin'		10
1474	Cock of the North, The		10

Piano Solo by C. H. H. Booth

2508	Gavotte in A	Booth	10
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FLUTE AND PICCOLO SOLOS

Piccolo Solo by Darius Lyons with orchestra

2844	Patrol Comique	Hindley	10
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Flute Solos by Darius Lyons with orchestra

31623	Le Carnaval Russe	Ciardi	12
5305	Rondo	Donjon	10

A FAMOUS ORGANIZATION

The Vienna Quartet

NUMBER

SIZE

- 5754 Barcarolle—*Les Contes d'Hoffman***
Offenbach 10

Offenbach's *Contes d'Hoffman* or in English "Tales of Hoffman," has been one of the great successes of the Manhattan Opera, and the most admired of the numbers is this dreamy and beautiful Barcarolle, "Belle Nuit," which is given as a duet in the Venetian scene and afterwards as an instrumental intermezzo before the last act. The favorite "Barcarolle" is exquisitely played, with a graceful lightness wholly charming.

- 5750 Chant sans paroles.**
(Song Without Words)
(Op. 2, No. 2)
Tschaikowsky 10

Little need be said about the *Chant sans paroles*, as it is among the half dozen best known short pieces by the Russian composer. It is gracefully played by this excellent organization.

- 31756 Danse Caprice (Op. 28, No. 3)** **Grieg 12**

A familiar and highly popular number—one of the most charming of Grieg's lighter compositions, upon which, rather than his sonatas and dramatic works, most of his popularity with the general public depends. This *Danse Caprice* is from the book of Album Leaves (Opus 28), and it has been pronounced quite as good as any of the Chopin waltzes.

- 31760 Poeme Erotique** **Grieg 12**

The quartet gives a masterly rendition of the Grieg number, a beautiful composition frequently heard in concert.



THE VIENNA QUARTET

The Vienna Quartet records have been warmly greeted by lovers of good music. The playing of the quartet is a fine example of the spirit and finish that can be put into popular music and the lighter classics when properly played.

Many notable composers and critics have heard and admired the work of this organization, and have expressed their pleasure in no uncertain manner. The constant association of the players during the many years they have been together has given them a perfection of ensemble and a beauty of style which is most delightful.

WHISTLING SOLOS

Spinted, clear and perfectly tuned records, given with a well-balanced orchestral accompaniment, by three famous European whistlers. These records are all very loud, and for small rooms will perhaps be improved by the use of Victor "half-tone" needles.

- | | |
|--|--------------------------|
| 52013 Carmen—<i>Habanera</i> (Bizet) | Guido Gialdini 10 |
| 52011 Joys of Spring (<i>Intermezzo</i>) (Reiterer) | Guido Gialdini 10 |
| 52015 Kiss Waltz (<i>Il bacio</i>) (Arditi) | Charles Capper 10 |
| 52012 Sorella March | Guido Gialdini 10 |
| 52014 The Mocking Bird | Frank Haffort 10 |
| 52007 Tout Passe Waltz (Berger) | Guido Gialdini 10 |

By Soloists of the Victor Orchestra

The ability of the players who compose the Victor Orchestra may be judged by the finished manner in which these duets are rendered.

NUMBER

SIZE



HEINE

'Cello Soloist

31754 Aida—Duet, Act IV. (*The Fatal Stone*)
(Verdi) Cornet—Trombone

Pryor-Keneke 12

This lovely duet from the last act of *Aida* has been placed among the most masterly of Verdi's compositions.

This last scene of the opera, in which the number is sung, is a highly impressive one. The upper part

of the stage represents the temple of *Phtha*, thronged with chanting priests who seal the stone over *Rhadames*, seen in the vault below. As the fatal stone descends he discovers *Aida*, who has secreted herself there in order to die with her lover. The impassioned strains of the duet music blend strangely with the droning of the priests and the whole effect is a thrilling one.

The duet is played by Mr. Pryor and Mr. Keneke with great beauty of tone and fine expression.



KENEKE

Cornet Soloist

5634 Angel's Serenade (Braga) Violin—
'Cello Rattay-Heine 10

DARIUS LYONS,
Flute Soloist

The recent death of Braga, in Milan, at the age of 79, makes the issue of this fine record of unusual interest. It is a melancholy fact that Braga, whose "Angel's Serenade" and other popular compositions helped to make the fortune of the French publishers, died in extreme poverty.

The Braga number is given here in a most attractive form, a violin and cello duet being something of a record novelty.

31491 Call Me Thine Own (*Romance from L'Eclair*) (Halévy) Violin—Flute
D'Almaine-Lyons 12

A well-known bit of melody from an almost unknown Halévy opera. It is a most beautiful air and the record is an exceptionally good one.

- 4716 Cousins (Clarke) Cornet—Trombone**
Clarke-Zimmermann 10
- 31598 Dream of the Mountains (*Idyl*) (Labitsky) Violin—Flute**
Rattay-Lyons 12
- 31657 Ecstasy Waltz Clarinet—Flute**
Christie-Lyons 12
- 5651 Evening in Naples, An (*Quaranta*)**
Clarinet—Flute Christie-Lyons 10
- 31186 Golden Robin Polka (Bousquet)**
Clarinet Duet Christie-Whittaker 12

LOUIS H. CHRISTIE
Clarinet Soloist

NUMBER

SIZE

- 4717 I Would that My Love (Mendelssohn)
Cornet Duet Clarke-Millhouse 10
- 4513 Miserère from Il Trovatore (Verdi)
Cornet—Trombone Rogers-Pryor 10
- 1521 Nearer My God to Thee (Mason)
Cornet—Trombone Rogers-Pryor 10
- 2586 Nightingale and the Blackbird
(Kling) Piccolo—Clarinet
Lufsky-Christie 10
- 5724 See the Pale Moon (Campana)
Cornet Duet Clarke-Keneke 10



CLARKE

An old-time florid duet which many of us remember with pleasure. It is a beautiful number, and this revival by Mr. Clarke will awaken new interest. The record is a remarkable one—for execution, beauty of tone and the perfect blending of the instruments.

- 31493 Serenade (Schubert) Violin—Flute D'Almaine-Lyons 12
- Severe critics have protested somewhat against the great popularity of this familiar *Serenade*, reminding us that it is not the greatest among Schubert's songs. The music-loving public, however, know and love this graceful little gem the best, and Schubert's *Serenade* (or *Standchen*) is almost a household word in every German or American home.
- 31337 Serenade (Titl) Flute—Viola Lyons-Reschke 12
- 31610 Spring Greetings (Benedict) Clarinet—Flute Christie-Lyons 12
- 31455 Sweet Longings (Menzel) Violin—Flute Rattay-Lyons 12
- 5096 Sweet Spirit, Hear My Prayer (Wallace) Violin—Flute
D'Almaine-Lyons 10
- 4753 Swiss Boy, The (Tyrolean Air) Cornet Duet Clarke-Keneke 10
- 5178 Thou Art to Me a Flower (Degele) Violin—Cornet
D'Almaine-Keneke 10

XYLOPHONE SOLOS

- 31510 American Tunes—Medley of Patriotic Airs Peter Lewin 12
- 52903 Carnival of Venice Albert Müller 10
- 5560 Dill Pickles Rag—Ragtime Two-Step (Johnson) Chris Chapman 10
- 52906 Gypsy Dance (La Gitana) Albert Müller 10
- 4574 Long, Long Ago—Variations Peter Lewin 10
- 4578 The Pretty Maiden Peter Lewin 10

FIELD MUSIC

Victor Drum, Fife and Bugle Corps

Who is there that is not stirred by martial music? Even the most staid of persons cannot fail to feel a quickening of the pulse at the sound of the drum, fife and bugle. These records of field music have set a new standard.

- 5259 American History March Rogers 10
- Illustrating three epochs in our history—the last war with Great Britain (1812—"Yankee Doodle"); the Civil War (1862—"Marching Through Georgia"); and the present age of universal patriotism (1910—"Yankee Doodle Boy").
- 5110 Second Regiment N. G. N. J. March Winkler 10
- 5094 Semper Fidelis March Sousa 10

The Renard Trio
(Violin, 'Cello, Pianoforte)

NUMBER

SIZE

- 58003 Andante from Trio (Op. 85) Reissiger 12**

The Renard Trio is one of the most famous of European chamber concert organizations, and these records by such a noted body of players cannot but arouse much interest among music lovers. The composition selected for the first Renard record is Reissiger's beautiful Andante (opus 85).

- 58010. Spinning Song (Songs Without Words) Mendelssohn 12**

It is with much pleasure that the Victor is able to offer the second record by this celebrated European organization. The trio, augmented by a famous flautist, has selected one of the Songs Without Words, the dainty "Spinning Song" (Opus 67, No. 4).

- 58012 Songs Without Words (The Cloud) (Op. 53) Mendelssohn 12**

This favorite song is from Book IV of the Songs Without Words (Op. 53), which was first published in 1841.

The Renard Trio has rendered this Mendelssohn gem in their usual finished manner.

Victor Brass Quartet

A new Victor combination composed of four of the most noted wind instrument players in America. The records they have made are very beautiful, and are especially effective at a little distance—as in another room, or on the veranda. For indoor playing use a Victor half tone needle.

- 4712 Hunter's Farewell Mendelssohn 10**

Mendelssohn's lovely melody has been skillfully arranged by Paul de Ville and its performance by these artists is an exquisitely finished bit of work.

- 4651 Sweet and Low Barnby 10**

Barnby's beautiful composition has long been known to every one, and its delicate harmonies have given pleasure to millions in America and England through frequent performances by quartets and choral societies.

- 4675 The Day of the Lord Kreutzer 10**

VICTOR STRING QUARTET

Although it cannot be said that chamber music is at present much appreciated in this country, yet there is a steadily growing class of music lovers who are cultivating this most serious but least confusing and clearest form of music. The Victor has therefore begun the recording of a series of musical classics by representative composers. The numbers already issued will be found to be delightfully balanced records with a remarkably smooth surface.



RATTAY



LEVY



FRUNCILLO



HEINE

- 5742 Le Secret d'Amour Klein 10**

- 5735 Rondo from Serenade (Opus 525) Mozart 10**

- 31747 Winter-Marchen—Romanze. (Op. 112) Saro 12**

STANDARD AND CONCERT SONGS, OLD TIME BALLADS, PATRIOTIC AND PLANTATION BALLADS, ETC.

Note.—The full names and voices of the singers in this list of Standard Songs are as follows:

COWLES, EUGENE, Basso
EVANS, HENRY, Tenor
FRANCISCO, CARLOS, Baritone
GODDARD, HERBERT, Baritone
GUNSTER, FREDERICK, Tenor
HARLAN, BYRON G., Tenor
HAYDN QUARTET:

MACDONOUGH, HARRY

BIELING, JOHN

DUDLEY, S. H.

HOOLEY, WILLIAM F.

HELENA, EDITH, Soprano

HEMUS, PERCY, Baritone

HOOLEY, WILLIAM F., Bass

JARVIS, HAROLD, Tenor

JOSE, RICHARD, Counter-Tenor

LYRIC MIXED QUARTET:

STEVENSON, ELISE

MORGAN, CORINNE

MACDONOUGH, HARRY

STANLEY, FRANK C.

LENNON, ROBERT E., Tenor

McCOOL, JAMES, Tenor

MACDONOUGH, HARRY, Tenor

MILLER, REED, Tenor

MORGAN, CORINNE, Contralto

MUENCH, EMIL, Tenor

MYERS, J. W., Baritone

OAKLAND, WILL, Counter-Tenor

PEERLESS QUARTET:

CAMPBELL, ALBERT

COLLINS, ARTHUR

BURR, HENRY

STANLEY, FRANK C.

ROBERTS, BOB, Baritone

STANLEY, FRANK C., Bass

TURNER, ALAN, Baritone

VICTOR MALE CHORUS

WERRENATH, REINALD, Baritone

WHEELER, ELIZABETH, Soprano

WHEELER, WILLIAM, Tenor

WHITNEY BROTHERS QUARTET

NUMBER

SIZE

114	Annie Laurie (Douglass-Scott)	Haydn Quartet	10
5610	Annie Laurie (Douglass-Scott)	Turner	10
4039	Annie Laurie (Douglass-Scott)	Corinne Morgan	10
1258	Anvil Chorus— <i>Il Trovatore</i> (Verdi)	Victor Male Chorus	10
4737	Armorer's Song (<i>From Robin Hood</i>) (De Koven)	Eugene Cowles	10
645	Asleep in the Deep (Petrie)	Hooley	10
4328	Auld Lang Syne (Burns)	Stanley	10
4824	A Warrior Bold (Adams)	Stanley	10
4784	Battle Hymn of the Republic	Stanley	10
	Julia Ward Howe's inspiring patriotic verses, set to the old melody of "John Brown's Body."		
4594	Believe Me if All Those Endearing Young Charms	McCool	10
4874	Believe Me If All Those Endearing Young Charms	Elizabeth Wheeler	10
2554	Belle Brandon	Richard Josè	10
31497	Ben Bolt (Kneass)	Richard Josè	12
4321	Ben Bolt (Kneass)	Corinne Morgan	10
31374	Ben Bolt (Kneass)	Corinne Morgan	12
31746	Blue Bells of Scotland	Whitney Quartet	12

NUMBER

SIZE

- 31690 Bravest Heart May Swell, The (Gounod) Turner 12**

Valentine's noble air in the second act of Gounod's *Faust*, and one of the most enjoyable numbers in the whole baritone repertory. Mr. Turner renders it most effectively.



WERRENRATH

It is with pleasure that the Victor announces an arrangement which enables it to present records by this well-known baritone.

- 1329 Bye and Bye You Will Forget Me**

Dudley-Macdonough 10

- 31743 Calm as the Night (Stille wie die Nacht) (Böhm) Werrenrath 12**

Böhm's setting of this beautiful poem song has long been a favorite Red Seal record, and its issue in the one dollar class by such an artist as Werrenrath is a notable event. Mr. Werrenrath sings it in English, using the favorite translation by Nathan Haskell Dole.

- 52006 Can It Comfort (Kan det tröste) (Kjerulf) Orpheus Chorus 10**

The Swedish people are celebrated for the fine singing organizations which flourish everywhere in the villages and towns, and Swedish chorus singing is considered the best in the world.

A fine example of the beautiful work done by these societies is here offered. No more exquisite pianissimo effects could be imagined than are produced here by the Orpheus, while Mr. Wallgren exhibits a rich and cultivated voice in the solo.

- 656 Carry Me Back to Old Virginny Haydn Quartet 10**

- 31724 Cheerful Wanderer, The (Mendelssohn) Whitney Quartet 12**

- 5481 Come Where My Love Lies Dreaming (Foster) Peerless Qt. 10**

The Peerless has given a very fine rendition of this beautiful old serenade.

- 31738 Danny Deever (Damrosch) Werrenrath 12**

- 4396 Dearie (Kummer) Miss Morgan and Haydn Quartet 10**

- 31408 Dearie (Kummer) Miss Morgan and Haydn Quartet 12**

- 4226 Dear Old Girl (Morse) Richard Josè 10**

- 31172 Dear Old Girl (Morse) Richard Josè 12**

- 31706 Death of Nelson, The (Braham) Harold Jarvis 12**

This famous song was composed by John Braham about 1810, and formed part of the comic opera, *The Americans*, produced at the Lyceum Theatre, London, in 1811. The stirring patriotism of the number insured its success at once; but it has besides unusual dramatic qualities—such as its effective commencement in recitative, and the refrain, quoting the immortal words of the great commander.

- 4100 Dixie (Emmett) Harlan-Stanley 10**

The record opens with a lively drum roll, followed by the familiar melody, which is greeted with hearty cheers. What is there in this old air which stirs the blood of Northerners and Southerners alike and forces them to cheer it—as they always do? It is splendidly sung here.



WHEELER

- 5727 Dixie (Emmett) Whitney Quartet 10**

- 2836 Dreaming on the Ohio (piano acc.) Haydn Quartet 10**

NUMBER

SIZE

- 31379 Drink to Me Only with Thine Eyes
(Old English) Macdonough 12
- 5336 Evening Star (From Tannhäuser)
(Wagner) Turner 10
- 31477 Excelsior (Balfe)
Stanley-Macdonough 12

Balfe's setting of the famous poem is a most dramatic one, and these two Victor singers have made a record of it which is positively thrilling.

- 31723 { (1) Excelsior Up-to-Date
Whitney Quartet 12
(2) Fishing Whitney Quartet 12



MACDONOUGH

- 31533 Forgotten (Cowles) Eugene Cowles 12
- 5615 Funiculi Funicula (A Merry Heart) (Denza) Haydn Quartet 10

Although written as late as 1880, this song has become so extremely popular in Italy that it is classed with the folk-songs of that nation. It was written by Luigi Denza, the well-known composer of concert songs, and the original words celebrated the opening of the funicular railway to the summit of Vesuvius.

Gems from Operas. See Opera List, pages 45 to 49

- 5657 Glow-Worm, The (Lincke) Elizabeth Wheeler 10

Paul Lincke's beautiful idyll was one of the big successes of 1908.

- 5738 Gobble Duet (La Mascotte) ("When I Behold Your Manly Form")
(Audran) Elizabeth Wheeler-Harry Macdonough 10

The opera goers of twenty-five years ago have very few fond memories left in these days of so-called musical comedy, but the recollections of the Mascotte production of 1880, with Selina Delaro, George W. Denham and Lithgow James are very pleasant ones. Although summer opera companies continue to give performances of what is called Mascotte, we have had no real production of the opera for many years until Mr. Hammerstein recently revived it at the Manhattan. No one can resist the spell of Audran's music, and certainly none can fail to admire the gem of the entire opera—this charming "Gobble Duet," so pleasingly sung by Mrs. Wheeler and Mr. Macdonough.

- 4977 Gobble Duet (La Mascotte) (Audran) Piano Accompaniment
(In Danish) Miss Carlson-Mr. Herskind 10

- 1852 Good Bye (Tosti) Goddard 10

- 2867 Good Bye Dolly Gray
Haydn Quartet 10

- 31569 Good Night, Beloved (Pinsuti)
Lyric Mixed Quartet 12

- 2728 Good Night Beloved, Good Night
(Fay) Macdonough 10

- 5709 Good Night, Dear (Anderson)
Elizabeth Wheeler 10

- 31543 Gypsy Love Song (Fortune Teller)
(Herbert) Eugene Cowles 12

- 5635 Hail Smiling Morn (Old English
Glee) Whitney Quartet 10



REED MILLER

STANDARD LIST



FLORENCE HAYWARD

NUMBER		SIZE
2989	Hear dem Bells (<i>Darky song, with chimes</i> — <i>piano acc.</i>) Roberts	10
4567	Heart Bow'd Down, The (Balfe) Turner	10
	A finished rendering of Balfe's "Bohemian Girl" number.	
2512	Heidelberg (<i>Prince of Pilsen</i>) Macdonough and Haydn Quartet	10
5752	His Buttons are Marked U. S. Elizabeth Wheeler	10

One of the most delightful of the compositions of Carrie Jacobs Bond, whose songs of childhood are notable for their charming simplicity. This exquisite little gem, which Mrs. Wheeler has given so clearly and touchingly, expresses the thoughts of a child on seeing his father in a soldier's uniform; when he quaintly imagines that as the buttons are marked U. S., his papa must belong solely to "dear mamma and me."

31515	Home, Sweet Home	Richard Josè	12
2831	Home, Sweet Home (Payne)	Corinne Morgan	10
31237	Home, Sweet Home (Payne)	Corinne Morgan	12
1360	Home to Our Mountains (<i>Il Trovatore</i>) (Verdi) Miss Morgan-Mr. Macdonough		10
31555	Home to Our Mountains	Miss Morgan-Mr. Macdonough	12

The sad but beautiful duet sung by Manico and his mother, Azucena, in the last act of *Trovatore*. Miss Morgan and Mr. Macdonough have given us a careful and well-balanced rendition of this favorite number.

5730	How Can I Leave Thee (<i>Old German Song</i>)	Whitney Quartet	10
5711	Hunting Song (<i>From King Arthur</i>)	Werrenrath-Macdonough	10

Admirers of these two Victor singers will be pleased to know that they have begun the recording of a series of standard duets by well-known composers. The first of these numbers is the splendid "Hunting Song" by the late Fredric Field Bullard, and the record gives an idea of the good things which are to follow.

31496	I Cannot Sing the Old Songs	Richard Josè	12
5741	Ich liebe dich (<i>I Love Thee</i>) (Grieg) (<i>In German</i>) Frederick Gunster		10

This exquisite number, perhaps the most beloved of all Grieg's songs, was composed in 1864 and is set to a poem by Hans Christian Anderson, known to all children for his fairy tales. It is the joyous song of the successful lover who has no doubts or fears, but is confident of his secure place in the affections of his loved one.

Mr. Gunster, who it will be perceived has a beautiful voice, sings the number simply and naturally, as Grieg's songs should be rendered, and without that labored attempt to gain "expression" which so often mars the delivery of such songs as this.

2980	I Dreamt I Dwelt in Marble Halls (<i>Bohemian Girl</i>) (Balfe) Elizabeth Wheeler	10
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GUNSTER

NUMBER

SIZE

- 31285 I Dreamt I Dwelt in Marble Halls (*Bohemian Girl*) (Balfe) Corinne Morgan 12
- 52723 Il bacio (*Waltz Air, "The Kiss"*) (Arditi) Mlle. Korsoff 10
An unusual opportunity is presented in the issue of this fine Arditi waltz at such a low price. Mlle. Korsoff is one of the favorite sopranos of the Opéra Comique; and it is easy to understand the artist's popularity when we listen to her finished delivery of this popular number.
- 5340 I Love You So—Waltz (*From Merry Widow*) (Lehar) Miss Stevenson-Mr. Macdonough 10
- 4903 In Happy Moments.—*From Maritana* (Wallace) Turner 10
- 5415 In Old Madrid (Trotère) Corinne Morgan 10
- 5663 Intermezzo—*Cavalleria Rusticana* (Violin Imitation) Edith Helena 10
- 4345 In the Evening by the Moonlight (Bland) Haydn Qt. 10
A favorite plantation ballad, of which a fine arrangement has been made for the Haydn, with solo, duet and quartet.
- 4682 In the Gloaming (Harrison) Corinne Morgan 10
- 4608 Jolly Blacksmiths, The (Geibel) Haydn Quartet 10
A rousing number, which introduces the melody of the famous Anvil Chorus from *Trovatore* and a stirring anvil effect.
- 4010 Kathleen Mavourneen (Crouch) Haydn Quartet 10
- 5658 Kathleen Mavourneen (Crouch) Turner 10
- 644 Kathleen Mavourneen (Crouch) Hooley 10
Several admirable renderings of this famous ballad, which has been truly called the queen among Irish songs. Although it has often been stated that the song was not of Irish birth, and though the music was composed by an Englishman, Frederick Nichols Crouch, the beautiful words were written by a true daughter of Ireland, Mrs. Julia Crawford, who was born in County Cavan.
- 4212 Kilkenny (*Old Irish*) McCool 10
A favorite old Irish air describing the fair colleens at Kilkenny, the likes of which were never seen.
- 31343 Killarney (Balfe) Richard José 12
- 31346 La Paloma (*The Dove*) (Yradier) (*In Spanish*) Francisco 12
- 5739 Last Rose of Summer (Moore) Elizabeth Wheeler 10
It is with pleasure that we are able to offer a beautiful and all but perfect record of this most beloved of English ballads at a price of sixty cents. Mrs. Wheeler sings the dear old melody exquisitely, and delivers the words with absolute clearness.



COWLES

Mr. Cowles is one of the most popular basses in America, and his genial personality, fine stage presence and manly, resonant voice have endeared him to opera-goers everywhere. He was for many years with the famous Bostonians, and his creation of *Will Scarlet* in *Robin Hood*, with its rousing "Armorer's Song," will long be remembered with pleasure. Mr. Cowles' three records are listed on pages 33 and 35.



CLOUGH

NUMBER

SIZE

- 5551 Let Me Like a Soldier Fall—*From Maritana* (Wallace) Evans 10
 5629 Little Red Drum, The (*Poem by Eugene Field*) Whitney Quartet 10
 52005 Lo, Here the Gentle Lark (Bishop) Eleanor Jones 10

One of the most delightful of the coloratura songs written by Sir Henry Bishop, and a favorite with many famous singers. Mme. Jones, who is one of the best-known concert singers in Great Britain, has delivered Bishop's florid air in a most graceful and fluent manner.

- 4095 Love's Old Sweet Song (Molloy) Corinne Morgan 10
 5486 March of the Cameron Men (*Old Scotch*) Harold Jarvis 10
 4289 Marching Through Georgia (Work) Myers 10
 4217 Marching Through Georgia (Work) Harlan-Stanley 10

A lively and entertaining record of this favorite Federal shout. Solo by Stanley, with duet chorus, and some variety added by fife and drum playing counter melodies of "Girl I Left Behind Me," "Yankee Doodle," etc.

- 5524 Maria—*Spanish Ballad* (*Vision d'amour*) Guetary 10

A most delightful Spanish song, composed and sung by a famous tenor. Señor Guetary's pure and finely modulated voice is shown to great advantage in this lovely ballad.

- 118 Massa's in the Cold, Cold Ground Haydn Quartet 10
 1416 Medley of Plantation Songs (*Old Favorites*) Haydn Quartet 10
 Medleys from Popular Operas. See *Opera List*, pages 45 to 49
 4517 Meeting of the Waters (Moore) McCool 10
 4080 Mocking Bird, The Elizabeth Wheeler-Harry Macdonough 10
 31316 Mocking Bird, The (Winner) Miss Morgan-Mr. Stanley 12
 1255 My Country 'Tis of Thee (*America*) Victor Male Chorus 10
 1997 My Old Kentucky Home (Foster) Haydn Quartet 10
 636 My Old Kentucky Home (Foster) Macdonough 10
 5149 My Wild Irish Rose (Olcott) Haydn Quartet 10
 31394 My Wild Irish Rose (Olcott) Lennon 12
 5491 Oh, That We Two Were Maying (Smith) Miss Stevenson-Mr. Macdonough 10
 Alice Mary Smith's setting of the famous poem is a work of rare beauty, and this record is an unusually fine one.
 5562 Old Black Joe (Foster) Peerless Quartet 10

One of Stephen Foster's widely known songs, which has been translated into many different tongues and sung in many different lands. The Peerless has given a vigorous and very musical rendition of this beautiful old song.



JARVIS

It is with pleasure that the Victor offers six solos by this favorite tenor. In the cities of Canada and the Middle States Mr. Jarvis is a great favorite, and we predict that he will make new admirers through his records.

NUMBER

SIZE

- 31494 Old Brigade, The (*Military Song*)
(Barri) Stanley-Macdonough 12
- 2808 Old Folks at Home (*Swanee River*)
(Foster) Corinne Morgan 10
- 31231 Old Folks at Home Corinne Morgan 12
- 2816 Old Folks at Home Haydn Quartet 10
- 4458 Old Log Cabin in the Dell (*A planta-
tion favorite*) Roberts 10
- 4250 Old Oaken Bucket
Old Homestead Quartet 10



EDITH HELENA

Operatic Medleys. See *Opera List*, pages 45 to 49

- 2818 O Salutaris (Hargitt) (*In Latin*) Hooley 10
- 4290 Out Where the Breakers Roar (Petrie) Stanley 10
- 5734 Passage Birds Farewell (Hildach) Werrenrath-Macdonough 10

For the second duet in the Werrenrath-Macdonough series, Eugene Hildach's beautiful *Abschied der Vogel* (Op. 14) has been selected. Hildach is a famous baritone and composer of Dresden, and has written many charming songs.

- 2708 Porter Song (*Martha*) (Flotow) (*In Italian*) Francisco 10
- 2518 Rocked in the Cradle of the Deep Haydn Quartet 10
- 4457 Rocked in the Cradle of the Deep Stanley 10
- 4002 Rocked in the Cradle of the Deep Hooley 10
- 5215 Rock Me to Sleep, Mother Elizabeth Wheeler 10
- 4676 Rosary, The (Nevin) Turner 10

Nevin's songs, which have won a wide popularity, are noted for beauty and originality, especially this sad but exquisite "Rosary." Mr. Turner's rendition is most adequate and the accompaniment is beautifully played.

- 5753 Roses in June (Bingham-German) Reed Miller 10

Mr. Miller's first record is this charming song by Clifton Bingham and Edward German, which he sings delightfully. The accompaniment, with its violin obbligato and harp passages, is a wholly beautiful one.

- 5348 Sailor's Prayer, The (Mattei) Hemus 10
- 5628 Sally in Our Alley (Carey) Whitney Quartet 10
- 5728 Santa Lucia (*Old Italian Song*) Whitney Quartet 10
- 31753 Schubert's Serenade Mr. and Mrs. Wheeler 12

An effective arrangement of Schubert's exquisite melody as a vocal duet, given by two singers who make their first appearance together on Victor lists. Mrs. Wheeler's lovely voice, quite familiar to Victor audiences, blends charmingly with Mr. Wheeler's pleasant tenor.



McCOOL

- 4643 Serenata (*Serenade*) (Schubert) (*In Spanish*) Francisco 10
- 5691 Silver Threads Among the Gold
(Danks) Oakland 10
- 2556 Silver Threads Among the Gold
Richard Josè 10
- 31342 Silver Threads Among the Gold
Richard Josè 12



NOLDI

NUMBER

SIZE

31313 Sing Me to Sleep (Greene) Corinne Morgan 12

5567 Soft Southern Breeze, The Macdonough 10

This number is the gem of Barnby's "Rebekah" (produced 1870), one of the finest works written by an English composer. Mr. Macdonough sings this lovely air with great beauty of tone and admirable diction.

31718 Some Day (Conway-Wellings) Turner and Haydn Quartet 12

Milton Wellings' setting of the beautiful words by Hugh Conway is a favorite ballad with very many persons, who will be delighted at the opportunity of obtaining such a fine record of this dear old song. Mr. Turner sings the verses with much expression.

5643 Song That Reached My Heart (Jordan) Evans 10

4160 Star Spangled Banner, The (Key) Stanley 10

Swanee River (See "Old Folks at Home") 10

2931 Swanee River (Edwards) Miss Quinn-Mr. Thompson 10

A most effective scene which was used in "When Johnny Comes Marching Home." The proud Southern beauty is heard in her distant boudoir softly singing "Old Folks at Home," while the lover on the lawn sings his serenade.

4796 Sweet and Low (Barnby) Lyric Mixed Quartet 10

5564 Tempest of the Heart, The (Verdi) Turner 10

The famous air from the first act of *Trovatore*, which as "Il balen" has long been a favorite Red Seal record, is here given in English by Mr. Turner.

119 Tenting on the Old Camp Ground (With bugle calls by Walter B. Rogers) Haydn Quartet 10

The—For selections beginning "The" see the next word

4848 Those Evening Bells McCool 10

The music of this old English number is attributed to Beethoven, while the words are by Moore. The melody is a plaintive one and suggests the pealing of bells.

31719 Thy Sentinel Am I (Pinsuti) Turner 12

31344 Too Late (Rosey) Richard José 12

4074 Toreador Song—
From *Carmen*
(Bizet) (In Spanish)
Francisco 105021 Tramp, Tramp—
Root's famous
Battle Song
Harlan-Stanley 10

WHITNEY BROTHERS QUARTET

This fine organization, which is composed of four brothers, is quite well known to patrons of the various Lyceum courses, and the brothers have thousands of admirers, especially throughout the Middle West.

It is rare to find in one family four gifted sons, and rarer still to find four with voices so placed that they can assume the several parts in a male quartet. The Whitney Brothers sing both classical and popular songs in a most artistic manner, and in their concerts give an entire evening's programme without other assistance.

NUMBER

SIZE

- | | | | |
|-------|---|----------------------------|----|
| 31740 | Two Grenadiers, The (Schumann) | Werrenrath | 12 |
| | For Mr. Werrenrath's second record we have asked him to sing the widely known "Two Grenadiers" in English. This young baritone gives a manly and vigorous rendering of Schumann's famous number, while his diction is all but perfection. | | |
| 5350 | Venetian Song (Tosti) | Turner | 10 |
| | This is quite the best of the high-class songs produced by this writer, whose versatility is remarkable. Mr. Turner sings it in a finished manner. | | |
| 5391 | Vilia Song (From <i>The Merry Widow</i>) (Lehar) | Elise Stevenson and Chorus | 10 |
| 5512 | Wanderer's Night Song, The (Rubinstein) | Stanley-Burr | 10 |
| | Rubinstein's fine composition, one of the most effective duets ever written, has been given a powerful rendition by these two capable singers. | | |
| 4274 | Wearing of the Green (Old Irish Air) | Myers | 10 |
| 31516 | We've Been Chums for Fifty Years | Richard José | 12 |
| 1314 | When the Harvest Days are Over | Haydn Quartet | 10 |
| 5682 | When You and I Were Young, Maggie (Butterfield) | Oakland | 10 |
| 31485 | When You and I Were Young, Maggie | Richard José | 12 |
| 2929 | Where the Sunset Turns the Ocean's Blue to Gold (Petrie) | Macdonough | 10 |
| 31171 | With All Her Faults I Love Her Still | Richard José | 12 |

FAVORITE SONGS IN GERMAN

By Emil Muench, Tenor

- | | | | |
|-------|--|---------------|----|
| 5090 | Ach konnt ich noch einmal so lieben
(<i>Could I Love Thee Once Again</i>) | Aletter | 10 |
| 4534 | Aus der Jugendzeit (In Time of Youth) | Radecke | 10 |
| 4441 | Dein gedenk' ich, Margaretha (Of Thee I'm Thinking, Margaret) | Meyer-Helmund | 10 |
| 4691 | Der Tannenbaum (Oh Fir-tree Green) | Zarnack | 10 |
| 4733 | Der Tyroler und sein Kind (The Tyrolese and His Child) | Nesmueller | 10 |
| 4439 | Die Wacht am Rhein (The Watch on the Rhine) | | 10 |
| 4440 | Lorelei (Volklied) | Silcher | 10 |
| 5420 | Rheinlied (Rhine Song) | Peters | 10 |
| 5421 | Schliess in dein Herz mich wieder ein | Aletter | 10 |
| 31482 | Treue Liebe (Ach, wie ist's möglich dann) (How Can I Leave Thee) | | 12 |
| 5422 | Was mir als kind die Mutter sang (The Songs My Mother Sang) | Bohm | 10 |
| 4600 | Wenn die Schwalben heimwärts zieh'n (When the Swallows Homeward Fly) | Abt | 10 |
| 5088 | Wer nicht liebt Wein, Weib und Gesang (Who Loves Not Wine, Women and Song) | Waldman | 10 |
| 4502 | Wie mag es wohl gekommen sein? | Bohm | 10 |



MUENCH

German Chorus by Pircher Alpensingers

- | | | | |
|-------|-------------------------------------|--|----|
| 52010 | With Us in Tyrol (Bei uns in Tirol) | | 10 |
|-------|-------------------------------------|--|----|

By Frederick Gunster

- | | | | |
|------|------------------------------|-------|----|
| 5741 | Ich liebe dich (I Love Thee) | Grieg | 10 |
|------|------------------------------|-------|----|

Note.—The full names and voices of the singers in this Sacred List are as follows:

BURR, HENRY, Tenor
 DUFOUR, MABEL, Soprano
 ELY, ALFRED, Tenor
 FRANCISCO, CARLOS, Baritone
 FREEMANTEL, FREDERIC C., Tenor
 HANDEL MIXED QUARTET
 HAYDN QUARTET, Male Voices
 HAYWARD, FLORENCE, Soprano
 JARVIS, HAROLD, Tenor
 JOSE, RICHARD, Counter-Tenor

LYRIC QUARTET, Mixed Voices
 MACDONCUGH, HARRY, Tenor
 MARSH, LUCY, Soprano
 MORGAN, CORINNE, Contralto
 SCHUBERT TRIO, Soprano, Tenor, Bass
 STANLEY, FRANK C., Bass
 STEVENSON, ELISE, Soprano
 TRINITY CHOIR, Mixed Voices
 WHEELER, ELIZABETH, Soprano

NUMBER

SIZE

2633 Abide With Me Richard Josè 10

4917 Almost Persuaded (Bliss) Stanley-Macdonough 10

Of the hundreds of hymns which have been used in gospel meetings and revival services, none perhaps has had so powerful an influence as this familiar number by P. P. Bliss.

5329 Angels Ever Bright and Fair—*Theodora* (Handel) Lucy Marsh 10

31364 Angel's Serenade (Braga) Florence Hayward 12

4251 Ave Maria (Bach-Gounod) *Violin obbligato* Hayward 10

31614 Awake, Glad Soul, Awake (*Easter Anthem*) Trinity Choir 12

4748 Blessed Assurance (Crosby) Trinity Choir 10

5726 Child of a King, The (Sumner) Elizabeth Wheeler 10

A well-known gospel hymn which this new Victor singer delivers with much expression and a most distinct enunciation of the beautiful text.

4556 Crossing the Bar (Cowles) Stanley 10

"Nothing that Tennyson has ever written," says Dr. Van Dyke, "is more beautiful in body and soul than 'Crossing the Bar.' It is perfect poetry . . . it is a delight and a consolation, a song for mortal ears, and a prelude to the larger music of immortality."

31472 Elijah—*O Rest in the Lord* (Mendelssohn) Corinne Morgan 12

31587 Face to Face (Johnson) Stanley 12

This great sacred song would alone suffice to keep the name of Herbert Johnson remembered, even had he written nothing else. It is by far the best known composition of the popular Boston tenor and composer.

58411 From Thy Starry Heaven (*Prayer from "Moses"*) (Rossini) Alexina, Mansueto and Chorus 12

4398 Glory Song (*O, That Will be Glory*) Haydn Quartet 10

No revival hymn since the days of Moody and Sankey has ever been so widely used as this inspiring Glory Song.

31589 Gloria from Twelfth Mass (Mozart) Lyric Quartet 12

4246 God Be With You Till We Meet Again Haydn Quartet 10

5526 Guard While I Sleep Harold Jarvis 10

A beautiful hymn which is an especial favorite in the Middle West. Mr. Jarvis sings it reverently, with a most distinct enunciation of the words.



STANLEY

NUMBER

SIZE

- 31686 Guide Me, O Thou Great Jehovah Stanley-Macdonough 12
 Flotow's noble music makes an effective setting for this grand old hymn. This is one of the finest records these two popular singers have made.
- 4480 He Leadeth Me (Bradbury) Stanley 10
- 5409 He Lifted Me (Gabriel) Haydn Quartet 10
- 31749 Holy Art Thou (*Music of Handel's Largo*) Trinity Choir 12



JOSE

Mr. Josè is a true counter-tenor and one of the most popular singers in the world; receiving the largest salary paid to any tenor in vaudeville. He sings *exclusively* for the Victor.

- 1316 In the Sweet Bye and Bye
- 4875 It is Well with My Soul (Bliss)
- 31640 I Will Magnify Thee, O God
 Miss Stevenson-Mr. Macdonough 12
- 31405 Jerusalem (Parker) Stanley 12
- 5503 Jesus is Calling (Crosby)
 Stanley-Macdonough 10
- 722 Jesus Lover of My Soul (*Refuge*)
 (Wesley) Trinity Choir 10
- 5104 Jesus, Saviour, Pilot Me (Gould)
 Freemantel 10
- 4793 Lead Kindly Light (Newman-Dykes)
 Trinity Choir 10
- 97 Lead Kindly Light Haydn Quartet 10
- 4481 Let the Lower Lights Be Burning
 (Bliss) Stanley-Macdonough 10
- 31407 Lord is My Shepherd, The
 (Smart) Miss Dufour-Mr. Ely 12
- 1963 Lost Chord, The (Sullivan) Francisco 10
- 31429 Lost Chord, The (Sullivan) Stanley 12
- 31656 Messiah—*Comfort Ye My People* (Handel) Macdonough 12
- 31672 Messiah—*Ev'ry Valley Shall be Exalted* (Handel) Macdonough 12
- 31554 Messiah—*He Shall Feed His Flock* (Handel) Corinne Morgan 12
- 31456 Messiah—*He Was Despised* Corinne Morgan 12

Although this air was originally used by Handel as a song in his opera *Xerxes*, it has long since been separated from any association with the plane tree, which the song described.

Several sacred poems have been fitted to this noble music, notably the "Holy Art Thou," which the choir has used.

- 4256 Holy City, The Haydn Qt. 10
- 94 Holy City Macdonough 10
- 4830 How Firm a Foundation
 (Portogallo) Trinity Choir 10
- 4305 I Love to Tell the Story
 (Fischer) Trinity Choir 10
- 31524 Incline Thine Ear to Me
 (Himmel) Lyric Quartet 12

- Haydn Quartet 10
- Handel Mixed Quartet 10



FREEMANTEL

Dr. Freemantel is an educated and experienced musician and has a voice of rich quality and great range. He is the tenor soloist of the Cathedral in Philadelphia and is assistant director of the musical festivals at Ocean Grove.

- Francisco 10
- Stanley 12
- Macdonough 12
- Macdonough 12
- Corinne Morgan 12
- Corinne Morgan 12

NUMBER

SIZE

5487 My Ain Countree (Lee) Harold Jarvis 10

A beautiful old hymn, which was always a favorite in the Moody and Sankey meetings.

5141 My Mother's Prayer (Weeden) Freemantel 10

4818 Nearer My God to Thee Richard Josè 10

109 Nearer My God to Thee Haydn Qt. 10

5341 Ninety and Nine, The Freemantel 10

4755 Ninety and Nine, The Richard Josè 10

31714 Ninety and Nine, The Harold Jarvis 12

2725 O Come All Ye Faithful—*Adeste Fidelis* (with organ) Josè 10

4656 Old-Time Religion, The Haydn Qt. 10

4366 O Morning Land! (Phelps) Stanley-Macdonough 10

An extremely beautiful and touching hymn, and one much used by Ira D. Sankey.

31386 One Sweetly Solemn Thought (Ambrose) Stanley 12

2373 Onward Christian Soldiers (Sullivan) Trinity Choir 10

2724 O Paradise (J. Barnby) (with organ) Richard Josè 10

108 Palms, The (Faure) Macdonough 10

31601 Palms, The (Faure) Macdonough 12

Splendid records of this noble sacred song; Mr. Macdonough's rendition being beyond criticism, while the accompaniment is unusually effective. Both verses are given on the twelve-inch.

4993 Pass Me Not, O Gentle Saviour (Doane) Stanley-Macdonough 10

A gospel hymn of great influence and power. The words are by the blind poetess, Fanny Crosby.

4913 Praise Ye (Music from "Attila") (Verdi) Schubert Trio 10

4749 Praise Ye the Father Trinity Choir 10

4462 Rescue the Perishing (Doane) Stanley 10

717 Rock of Ages (Hastings) Trinity Choir 10

4782 Rock of Ages (with organ) Richard Josè 10

4271 Safe in the Arms of Jesus Trinity Choir 10

4470 Shall We Meet Beyond the River (Rice) Stanley-Macdonough 10

5142 Softly and Tenderly Freemantel 10

2686 Softly Now the Light of Day (Weber) Richard Josè 10

1082 Some Time We'll Understand (McGranahan) Trinity Choir 10

723 Stand Up for Jesus (Webb) Trinity Choir 10

2669 Sun of My Soul Richard Josè 10

4654 Tell Mother I'll Be There Haydn Quartet 10

4736 There is a Fountain Fill'd with Blood (Mason) Trinity Choir 10

4516 Tho' Your Sins be as Scarlet (Doane) Stanley-Macdonough 10

4689 When the Roll is Called up Yonder (Black) Haydn Quartet 10

1315 Where Is My Boy To Night (Lowry) Haydn Quartet 10



PERCY HEMUS



MORGAN

Note.—The full names and voices of the singers in this Operatic List are as follows:

ACERBI, GIUSEPPE, Tenor
ALBANI, CARLO, Tenor
BADINI, ERNESTO, Tenor
BARBAINI, AUGUSTO, Tenor
BERNACCHI, MARIA, Soprano
BEYLE, Tenor
BRAMBILLA, LINDA, Soprano
CARLSON, GUDRAN, Soprano
CARONNA, ERNESTO, Baritone
CIGADA, FRANCESCO, Baritone
COLAZZA, LUIGI, Tenor
CORSI, EMILIA, Soprano
CORSI, GAETANO, Tenor
CRESTANI, LUCIA, Soprano
DE ANGELIS, ANGELA, Soprano
DE LUNA, TORRES, Baritone
ESPOSITO, CLOTILDE, Soprano
FRANCISCO, CARLOS, Baritone
FREEMANTEL, FREDERIC C., Tenor
GIACOMELLI, IDA, Soprano
GRISI, MARIA, Soprano
HERSKIND, JOHANN, Baritone
HUGUET, GIUSEPPINA, Soprano
KORSOFF, MME., Soprano
LANZIROTTI, CARMELO, Tenor
LARA, PIETRO, Tenor

LA SCALA CHORUS
MACDONOUGH, HARRY, Tenor
MALESCI, GIORGIO, Tenor
MILERI, LINA, Contralto
MINOLFI, RENZO, Baritone
MORGAN, CORINNE, Contralto
NEW YCRK GRAND OPERA CHORUS
PAOLI, ANTONIO, Tenor
PASSARI, MARIA, Soprano
PATTI, ADELINA, Soprano
PATTI, MARTINEZ, Tenor
PIGNATARO, ENRICO, Baritone
PINI-CORSI, ANTONIO, Baritone
PREVE, CESARE, Bass
ROSSI, ARCHANGELO, Bass
SALA, GIUSEPPI, Tenor
SANGIORGI, REMO, Tenor
SCIPIONI, AUGUSTO, Bass
SEGUROLA, PERELLO DE, Bass
SILLICH, ARISTODEMO, Bass
STEVENSON, ELISE, Soprano
TRENTINI, EMMA, Soprano
TURNER, ALAN, Baritone
VALLS, GIOVANNI, Tenor
WHEELER, ELIZABETH, Soprano
ZACCARIA, EMMA, Soprano.

VICTOR OPERATIC RECORDS

All records are priced as follows, unless otherwise indicated:

10-inch, 60c.; 12-inch, \$1.00.

NUMBER

SIZE

Ballo in Maschera—See *Masked Ball*

✓58336 **Barbiere**—*Una voce poco fa* (*A Little Voice*) (Rossini) Huguet 12

Rossini's favorite work was produced at Rome in 1816; and although it did not achieve an instantaneous success, it gradually found favor in the eyes of opera-lovers on account of its brightness and the manner in which the humor of its action is reflected in the music. Among its best-known numbers may be instanced Figaro's air, "Largo al factotum," the bass song, "La calunnia," and this entrance song of Rosina, "Una voce poco fa." The number is in the form to which most Italian composers of the period adhered—a slow opening section (here accompanied by occasional chords for the orchestra) succeeded by a quicker movement culminating in a coda which presents many opportunities for brilliant vocal display. Musically the aria is full of charm, and is deservedly popular with singers such as Mme. Huguet, whose method enables them to deliver it with the requisite lightness and bravura.

31745 **Beauty Spot, Gems from** Victor Light Opera Company 12

"The Prince of Borneo," "Creole Days," "Hammock Love Song" and "Boulevard Glide."

Another of those entertaining vocal and instrumental medleys which have struck the popular fancy. The opera selected is De Koven's charming Beauty Spot, which has been a very great success in New York. The principal hits are given in a most effective way by the Victor's new organization.

NUMBER

SIZE

- 31761 **Bohemian Girl, Gems from** (Balfe) **Victor Light Opera Co.** 12

Part of Overture—Chorus, "In the Gypsy's Life"—Chorus, "Come With the Gypsy Bride"—Entre Act Waltz—Chorus, "Happy and Light"—"Then You'll Remember Me"—Finale, "Oh, What Full Delight."

A *melange* from that perennial favorite, "Bohemian Girl," which was revived by Mr. Hammerstein during his preliminary season at the Manhattan.

- 2980 **Bohemian Girl—I Dreamt I Dwelt in Marble Halls** (Balfe) **Elizabeth Wheeler** 10

- 31285 **Bohemian Girl—I Dreamt I Dwelt in Marble Halls** (Balfe) **Corinne Morgan** 12

- 4567 **Bohemian Girl—The Heart Bow'd Down** (Balfe) **Turner** 10

- 2756 **Bohemian Girl—Then You'll Remember Me** (Balfe) **Macdonough** 10

- 31757 **Broken Idol, Gems from**
Victor Light Opera Company 12



TURNER

Here is an attractive round-up of all the principal hits in this big Whitney production, which played many months in Chicago before proceeding to the conquest of New York. The medley contains a bit of the dainty solo, "A Little China Doll," sung by Mrs. Wheeler; "Love Makes the World Go 'Round," with its pretty swing, given first as

a duet by Mrs. Wheeler and Mr. Gunster, then as a quartet, with Miss Stevenson and Mr. Dudley; "Marie," by the orchestra; "Signs of a Honeymoon," quartet by Wheeler, Stevenson, Macdonough and Gunster; and finally that lively ditty "Alabama," with Billy Murray and full chorus.

A sparkling, melodious potpourri from an unusually bright production.

- 5376 **Carmen—Toreador Song** (Bizet) **Turner** 10

This always popular "Toreador Song" is given a spirited and vigorous rendering by this sterling baritone.

- ✓ 4074 **Carmen—Toreador Song** (Bizet) (In Spanish) **Francisco** 10

- 58334 **Dinorah—Si, carina caprettina** (Yes, My Beloved One) **Huguet** 12

- 31751 **Dollar Princess, Gems of** **Victor Light Opera Company** 12

"How Do You Do"—"My Dream of Love"—"Ring o' Roses"—"Tennis Dance"—"Hip! Hip! Hurrah!"

The Dollar Princess, an English three-act musical play by Adrian Ross and Leo Fall, is Charles Frohman's principal musical production of 1909-10, and it has been a very great success at the Knickerbocker in New York. The Victor now offers in this entertaining *melange* five of the principal musical numbers.

- 58399 **Don Pasquale—Pronta io son** (My Part I'll Play)
(Donizetti) **Huguet-Badini** 12

- 52458 **Don Pasquale—Quartet, Act I—E rimasto la**
impiettrato (He Stands Immovable)
Brambilla-Corsi-Pini Corsi-Scipioni 10

- 58351 **Don Pasquale—Signorina in tanta fretta** (My
Lady, Why This Haste?) **Corsi-Pini Corsi** 12

- ✓ 52430 **Elisir D'Amore—Io sono ricco e tu sei bella**
(I Have Riches, Thou Hast Beauty) (Donizetti)
Passari, Pini Corsi and Chorus 10



EDITH HELENA

THE COMPLETE ERNANI

Act I

NUMBER		SIZE
58368	Ernani— <i>Beviam, beviam</i> (<i>Comrades, Let's Drink and Play</i>) (Verdi) La Scala Chorus	12
✓ 52482	Ernani— <i>O tu che l'alma adora</i> (<i>Oh Thou, My Life's Treasure</i>) (Verdi) Martinez-Patti and Chorus	10
88022	Ernani— <i>Ernani involami</i> (<i>Ernani, Fly With Me</i>) (Price \$3.00) Sembrich	12
74008	Ernani— <i>Infelice e tu credevi</i> (<i>Unhappy One</i>) (Price \$1.50) Journet	12
✓ 52483	Ernani— <i>Quante d'Iberia giovani</i> (<i>Noble Hispania's Blood</i>) (Verdi) Giacomelli and Chorus	10
✓ 58369	Ernani— <i>Da quel di che t'ho veduta</i> (<i>From the Day</i>) (Verdi) de Angelis-Cigada	12
✓ 52484	Ernani— <i>Tu se' Ernani</i> (<i>Thou Art Ernani</i>) (Verdi) Giacomelli-Patti-Pignataro	10
✓ 58370	Ernani— <i>Verdi come il buon vegliardo</i> (<i>Well I Knew My Trusty Vassal</i>) (Verdi) Grisi-Sangiorgi-Sala-Ottoboni	12
✓ 52485	Ernani— <i>Finale</i> (Verdi) Grisi-Ottoboni-Sangiorgi-Sala	10

Act II

✓ 52486	Ernani— <i>Esultiam</i> (<i>Day of Gladness</i>) (Verdi) La Scala Chorus	10
✓ 52487	Ernani— <i>Oro quant' oro</i> (<i>I Am the Bandit Ernani</i>) (Verdi) Bernacchi-Colazza-de Luna	10
52488	Ernani— <i>La vedremo, o veglio audace</i> (<i>I Will Prove, Audacious</i> <i>Greybeard</i>) (Verdi) Caronna-de Luna	10
52489	Ernani— <i>Vieni meco</i> (<i>Come, Dearest Maiden</i>) (Verdi) Grisi, Cigada, Ottoboni and Chorus	10
✓ 58371	Ernani— <i>A te scegli, seguimi</i> (<i>Choose Thy Sword and Follow</i>) (Verdi) Colazza-de Luna	12
✓ 52490	Ernani— <i>In arcion, cavalieri!</i> (<i>To Horse, Warriors!</i>) (Verdi) Sala, Preve and Chorus	10

Act III

✓ 85087	Ernani— <i>O de'verd' anni miei</i> (<i>O Fleeting Shadows</i>) (Price \$3.00) Campanari	12
✓ 52491	Ernani— <i>Si ridesti il leon di Castiglia</i> (<i>Rouse the Lion of Castille</i>) (Verdi) La Scala Chorus	10
✓ 58372	Ernani— <i>O sommo Carlo</i> (<i>Noble Carlos</i>) (Verdi) Grisi, Sangiorgi, Cigada and Chorus	12

Act IV

✓ 52492	Ernani— <i>Festa da ballo—O come felici</i> (<i>Hail Hour of Gladness</i>) (Verdi) La Scala Chorus	10
✓ 58373	Ernani— <i>Ferna, crudel</i> (<i>Stay Thee, My Lord</i>) (Verdi) Bernacchi-Colazza-de Luna	12

NUMBER

SIZE

- 31690 Faust—*The Bravest Heart May Swell* (Gounod) Turner 12
- 31270 Faust—*Flower Song* (Gounod) Corinne Morgan 12
- 52457 Favorita—*Paventa il furore* (*The Wrath of Heaven*)
Codolini, Cigada, Sillich and Chorus 10
- 52422 Favorita—*A tanto amor* (*Thou Flow'r Beloved*) (Donizetti) Cigada 10
- 58325 Favorita—*Fia vero lasciarti* (*Shall I Leave Thee?*)
Esposito-Martinez Patti 12
- 52450 Favorita—*Splendon piu belle in ciel le stelle* de Segurolo and Chorus 10
- 58330 Favorita—*Splendono in ciel le stelle* de Luna and Chorus 12
- 58321 Favorita—*Vien Leonora* (*Leonora, Thou Alone*) Cigada 12
- 31758 Golden Girl, Gems from Victor Light Opera Company 12
"The Girl I Left Behind"—"The Land of Used to Be"—"I'd Rather
Fight Like Ma"—"Everybody Wondered Why They Married"—
"The Golden Girl Chorus, Act I"—"I Think I Hear a Woodpecker."
- 58315 Hamlet—*Ballata d'Ofelia* (*Mad Scene*)
(Thomas) Huguet 12
- 52442 Hamlet—*O vin, discaccia la tristezza* (*Brindisi*)
(*Oh! Wine, This Gloom Dispel*) (Thomas)
Cigada and Chorus 10
- 31744 Havana, Gems of Victor Light Opera Co. 12
Introduction, "The Yacht," orchestra; "Motor-
ing with Mater," orchestra; "I'm a Cuban Girl,"
soprano solo; "Cupid's Telephone," duet; "Hello
People," chorus, Finale, "Down in Pensacola,"
by the entire company.
- 58327 Huguenots—*Dillo ancor* (*Speak Those Words Again!*)
(Meyerbeer) Giacomelli-Martinez Patti 12
- 58407 Huguenots—*O vago suol della Turenna* (*Fair Touraine!*) Huguet 12
- 52431 Lohengrin—*Coro delle nozze* (*Bridal Chorus*) La Scala Chorus 10
- 52454 Lucia di Lammermoor—*Il pallor funesto* (*If My Cheek is Pale*)
(Donizetti) Brambilla-Cigada 10
- 52425 Lucia di Lammermoor—*Sulla tomba che rinsera* (*By My Father's*
Tomb) Trentini-Martinez Patti 10
- 52555 Lucia—*Regnava nel silenzio* (*Silence O'er All*) Huguet 10
- 52722 Manon—*Et je sais nom* (*If I Knew but Your Name*) (Massenet)
Mlle. Korsoff-M. Beyle 10
- 4903 Maritana—*In Happy Moments* (Wallace) Turner 10
- 5739 Martha—*Last Rose of Summer* (*In English*) Elizabeth Wheeler 10
- 2708 Martha—*Porter Song* (Flotow) (*In Italian*) Francisco 10
- 5738 Mascotte—*Gobble Duet* ("When I Behold Your Manly Form")
(Audran) Elizabeth Wheeler-Harry Macdonough 10
- 4977 Mascotte—*Gobble Duet* (Audran) Piano Accompaniment
(*In Danish*) Miss Carlson-Mr. Herskind 10
- 58331 Masked Ball—*Ve' se di notte* (*Hither Come at Midnight*)
(Verdi) Giacomelli, Minolfi, Preve and Chorus 12
- 58341 Masked Ball—*Eri tu che macchiavi* (*Is it Thou*) (Verdi) Cigada 12
- 58337 Mignon—*Non conosci il bel suol* (*Hast Thou E'er Seen the Land?*)
(Thomas) Huguet 12
- 58338 Mignon—*Polonese "Io son Titania"* (*I am Titania*) Huguet 12
- 58328 Norma—*In mia mano alfin tu sei* Giacomelli-Martinez Patti 12
- 52526 Norma—*Casta Diva* (*Queen of Heaven*) (Bellini) Huguet 10



HUGUET

THE PAGLIACCI SERIES

Act I

NUMBER			SIZE
58374	Pagliacci— <i>Prologue, Part I.—Si puo ? (A Word)</i>	Cigada	12
58375	Pagliacci— <i>Prologue, Part II.—Un nido di memorie (A Song of Tender Memories)</i>	Cigada	12
52493	Pagliacci— <i>Opening Chorus—"Son qua !"</i> (They're Here !)	La Scala Chorus	10
92009	Pagliacci— <i>Un grande spettacolo ! (A Wond'rous Performance)</i> (Price \$3.00)	Paoli-Cigada-Pini Corsi-Rosci	12
92010	Pagliacci— <i>Un tal gioco (Such a Game)</i> (Price \$3.00)	Paoli and Chorus	12
58376	Pagliacci— <i>Coro della campane (Chorus of the Bells)</i>	La Scala Chorus	12
58377	Pagliacci— <i>Che volo d'angelli (Ye Birds without Number)</i>	Huguet	12
58378	Pagliacci— <i>So ben che deforme (I Know that You Hate Me)</i>	Huguet-Cigada	12
58379	Pagliacci— <i>Nulla scordai ! (Naught I Forget !)</i>	Huguet-Cigada-Badini	12
92011	Pagliacci— <i>Ait alo Signor ! (May Heaven Protect Him)</i> (Price \$3.00)	Paoli-Huguet-Cigada-Pini Corsi	12
74097	Pagliacci— <i>Vesti la giubba (On with the Play)</i> (Price \$1.50)	Albani	12

Act II

58380	Pagliacci— <i>La Commedia (The Play) Part I. (Harlequin's Serenade)</i>	Huguet-Pini Corsi	12
58381	Pagliacci— <i>La Commedia, Part II. (Behold Her !)</i>	Huguet-Cigada-Pini Corsi	12
91073	Pagliacci— <i>Versa il filtro nella tazza sua ! (Pour the Potion in His Wine, Love)</i> (Price \$2.00)	Paoli-Huguet-Cigada-Pini Corsi	10
58382	Pagliacci— <i>Versa il filtro nella tazza sua ! (Pour the Potion in His Wine, Love)</i>	Barbaini-Huguet-Cigada-Pini Corsi	12
92012	Pagliacci— <i>No, Pagliaccio non son ! (No, Punchinello No More)</i> (Price \$3.00)	Paoli	12
58383	Pagliacci— <i>No, Pagliaccio non son ! (No, Punchinello No More !)</i>	Barbaini	12
92013	Pagliacci— <i>Finale</i> (Price \$3.00)	Paoli-Huguet-Cigada-Badini and Chorus	12
58301	Pescatori di Perle— <i>Brahma, gran Dio</i>	Brambilla and Chorus	12
58302	Pescatori di Perle— <i>Del tempio al limitar</i>	Acerbi-Minolfi	12
31748	Prince of To-night, Gems of "You're a Dear Old World ;" "I Fell in Love on Monday ;" "To-night Will Never Come Again ;" "I Can't Be True, Dear ;" "I Wonder Who's Kissing Her Now ;" "I Don't Want to Marry Your Family."	Victor Light Opera Co.	12
52516	Profeta—(<i>Prophète</i>) <i>Re del cielo (King of Heaven)</i>	Colazza	10
5068	Rigoletto— <i>La donna è mobile (Verdi) (In Italian)</i>	Freemantel	10
52447	Rigoletto— <i>Cortigiani, vil razzadannata (Vile Courtiers)</i>	Minolfi	10
58350	Rigoletto— <i>Lassu in ciel (In Heav'n Above)</i>	Huguet-Minolfi	12
58359	Rigoletto— <i>Bella figlia dell' amore (Fairest Daughter of the Graces)</i> <i>Quartet, Act III (Verdi)</i>	Huguet-Zaccaria-Lanzirotti-Cigada	12
58323	Ruy Blas— <i>O dolce volutta (Marchetti)</i>	Grisi-Lara	12
5336	Tannhäuser— <i>The Evening Star (Wagner)</i>	Turner	10
58392	Traviata— <i>Alfredo, di questo core (Alfred, Thou Knowest Not)</i> <i>Finale to Act II (Verdi)</i>	Huguet, Pini-Corsi, Badini and Chorus	12

THE COMPLETE IL TROVATORE

NUMBER	Act I—The Duel		SIZE
✓ 52468	Trovatore— <i>Abbietta zingara</i> (<i>Swarthy and Threatening</i>)	De Luna and Chorus	10
	(Verdi)		
✓ 52469	Trovatore— <i>Sull'orlo dei tetti</i> (<i>As a Vampire You May See Her</i>)	De Luna and Chorus	10
	(Verdi)		
5564	Trovatore— <i>Tempest of the Heart</i> (Verdi)	Turner	10
	The famous air from the first act of <i>Trovatore</i> , which as "Il balen" has long been a favorite Red Seal record, is here given in English by Mr. Turner.		
✓ 52470	Trovatore— <i>Tacea la notte placida</i> (<i>My Heart is His Alone</i>)	Lucia Crestani	10
	(Verdi)		
✓ 52471	Trovatore— <i>Di geloso amor sprezzato</i> (<i>Now My Vengeance</i>)	Trio	
	(Verdi)	Bernacchi-Colazza-Caronna	10
Act II—The Gipsy			
1258	Trovatore— <i>Anvil Chorus</i> (<i>La zingarella</i>)	Victor Male Chorus	10
✓ 52472	Trovatore— <i>Stride la vampa</i> (<i>Fierce Flames are Soaring</i>) (Verdi)	Lina Mileri	10
58364	Trovatore— <i>Condotta ell'era in ceppi</i> (<i>In Chains to Her Doom</i>)	Lina Mileri	12
	(Verdi)		
52473	Trovatore— <i>Mal reggendo all' aspro assalto</i> (<i>At My Mercy Lay the Foe</i>)	Esposito-Colazza	10
	Duet (Verdi)		
✓ 52474	Trovatore— <i>Il balen del suo sorriso</i> (<i>In the Light of Her Sweet Glances</i>) (Verdi)	Cigada	10
52452	Trovatore— <i>Ah! se l'error t'ingombra</i> (<i>'Mid the Shades of Error</i>)	Cigada and Chorus	10
	(Verdi)		
58357	Trovatore— <i>E deggio e posso crederlo</i> (<i>Blessed Vision</i>)	Grisi, Sangiorgi, Cigada and Chorus	12
52475	Trovatore— <i>Per me ora fatale</i> (<i>This Passion that Inspires Me</i>)	Caronna and Chorus	10
	(Verdi)		
Act III—The Gipsy's Son			
64050	Trovatore— <i>Squilli e cheggi la tromba</i> (<i>Soldier's Chorus</i>) (Verdi)	New York Opera Chorus	10
58365	Trovatore— <i>Giorni poveri vivea</i> (<i>In Despair I Seek My Son</i>)	Trio	
	(Verdi)	Mameli, Minolfi, Preve and Chorus	12
52476	Trovatore— <i>Ah! Si ben mio</i> (<i>The Vows We Fondly Plighted</i>)	Malessi	10
52477	Trovatore— <i>Di quella pira</i> (<i>Tremble, Ye Tyrants</i>)	Valls and Chorus	10
Act IV—The Execution			
52478	Trovatore— <i>D'amor sull' ali rosee</i> (<i>On Rosy Pinions</i>) (Verdi)	Cretani	10
31703	Trovatore— <i>Miserère</i>	Stevenson, Macdonough and Chorus	12
58366	Trovatore— <i>Miserère</i>	Giacomelli, Martinez-Patti and Chorus	12
✓ 52479	Trovatore— <i>Mira d'acerbe lagrime</i> (<i>O Let My Tears Implore Thee</i>)	Bernacchi-Caronna	10
	Duet (Verdi)		
52480	Trovatore— <i>Vivra contende il giubilo</i> (<i>Oh Joy, He's Saved</i>)	Duet	
	(Verdi)	De Angelis-Cigada	10
52481	Trovatore— <i>Ai nostri monti ritorneremo</i> (<i>Home to Our Mountains</i>)	Esposito-Colazza	10
	Duet, Azucena and Manrico (Verdi)		
1360	Trovatore— <i>Home to Our Mountains</i>	Miss Morgan-Mr. Macdonough	10
31555	Trovatore— <i>Home to Our Mountains</i>	Miss Morgan-Mr. Macdonough	12
58367	Trovatore— <i>Ha quest' infame</i> (<i>Ah, Thou Hast Sold Thyself</i>)	Trio	
	(Verdi)	Giacomelli, Mileri and Martinez-Patti	12

Note.—The full names and voices of the singers in this list of Popular Songs are as follows:

AMERICAN QUARTET, Male Voices	MORTON, EDDIE, Baritone
BEILING, JOHN, Tenor	MURRAY, BILLY, Tenor
BURR, HENRY, Tenor	MYERS, J. W., Baritone
CAMPBELL, ALBERT, Tenor	PEERLESS QUARTET, Male Voices
COLLINS, ARTHUR, Baritone	QUINN, DAN W., Tenor
DUDLEY, S. H., Baritone	RAYMOND, MAUDE, Soprano
EVANS, HENRY, Tenor	RING, BLANCHE, Soprano
FAVOR, EDWARD M., Tenor	ROBERTS, BOB, Baritone
GOLDEN, BILLY, Comedian	SADLER, JOSIE, Comedienne
HARLAN, BYRON, Tenor	SPENCER, LEONARD 'G., Baritone
HAYDN QUARTET, Male Voices	STANLEY, FRANK C., Basso
HERZ, RALPH, Comedian	STEVENSON, ELISE, Soprano
HINDERMEYER, HARVEY, Tenor	STEWART, CAL, Comedian
HORTIZ, JOSEPH, Yodler	TALLY, HARRY, Tenor
IRWIN, MAY, Comedienne	TURNER, ALAN, Baritone
JOHNSON, GEORGE W., Whistler	VANCE, CLARICE, Soprano
JONES, ADA, Comedienne	VICTORIA, VESTA, Soprano
JOSE, RICHARD, Counter-Tenor	WALTON, MISS, Soprano
KERNEL, FRANK, Baritone	WATSON, GEORGE P., Yodler
KINGSLEY, DOROTHY, Soprano	WERRENATH, REINALD, Baritone
LAUDER, HARRY, Comedian	WHEELER, ELIZABETH, Soprano
LLOYD, ALICE, Soprano	WILLS, NAT. M., Comedian
MCDONALD, MAY, Soprano	WILSON, AL H., Tenor
MACDONOUGH, HARRY, Tenor	WILSON, FRANK, Yodler

Several popular selections of the better class have been put in the Standard List, pages 33 to 41.

NUMBER

SIZE

- | | | | |
|-------|--|-----------------------------|----|
| 5502 | A. B. C's of the U. S. A. | Miss Jones-Mr. Murray | 10 |
| | George M. Cohan is nothing if not original, and in this charming alphabet song from <i>The Yankee Prince</i> , he has surpassed himself. | | |
| 31552 | Ain't You Coming Back to Old New Hampshire | Macdonough | 12 |
| 5618 | Alabam' (<i>From The Broken Idol</i>) (Van Alstyne) | Collins-Harlan | 10 |
| 4775 | Alice, Where Art Thou Going (Gumble) | Tally | 10 |
| 5439 | All She Gets from the Iceman is Ice (Solman) | Ada Jones | 10 |
| | Miss Jones, who is famous for her clever imitations of Vesta Victoria, renders the number most amusingly. | | |
| 5601 | Always Me (Harris) | Ada Jones and Haydn Quartet | 10 |
| | A pathetic ballad which tells of a little one who is continually blamed for faults she does not commit. Miss Jones' clear voice is well suited to the childish complaint, and the pretty melody is repeated by the quartet in a most effective manner. | | |
| 5101 | And Then I Laughed— <i>Laughing Song</i> | Cal Stewart | 10 |
| 5547 | Any Old Port in a Storm (Mills) | Stanley | 10 |
| 5653 | Arab Love Song (Hein) | Macdonough | 10 |
| | The hit of Marie Cahill's musical production, "Betty and the Boys." | | |
| 5467 | Are You Sincere (Gumble) | Elise Stevenson | 10 |
| 5613 | Are You Sincere (<i>Parody</i>) | Nat. M. Wills | 10 |
| 5116 | Bake Dat Chicken Pie (Dumont) | Collins-Harlan | 10 |

Another real old-time darky shout, such as "Nigger Loves His Possum," which will please those who don't approve of the modern coon song.

NUMBER

SIZE

- 5115 **Because I'm Married Now** Murray 10

Those who contend that the bachelor is obliged to give up all the joys of life when he marries will be delighted with this song. Even the ladies will be obliged to laugh at it!

- 5020 **Because You're You** (*The Red Mill*) (Herbert) Miss Stevenson-Mr. Macdonough 10

- 5543 **Be Sweet to Me, Kid** (Howard) Murray 10

The bright particular success of the Hough-Adams-Howard musical comedy, *The Girl Question*.

- 5731 **Billiken Man** (Gideon) Blanche Ring 10

This is Miss Ring's latest hit and quite the best of the numbers she has introduced lately. The subject, merry little "Billiken," is a very popular one just now.

- 4904 **Bird on Nellie's Hat, The** (Solman) Helen Trix 10

A thoroughly original song which has made one of the biggest hits of the season. The bird which Nellie wears is quite a knowing little rascal!

- 5433 **Bon Bon Buddy** (*From Bandanna Land*) (Cook) Murray 10

One of Walker's inimitable songs, from the great Williams and Walker production, *Bandanna Land*. Murray's imitation of Walker in this song is very clever.

- 5566 **Boy Who Stuttered and the Girl Who Lipped** (Hauerbach) Miss Jones-Mr. Murray 10

Frequenters of vaudeville will remember this character duet, which was part of the act of Maud Fulton and William Rock. It is one of the most amusing specialties ever seen in vaudeville.

- 5614 **B. P. O. E.** (*Elks' Song*) Nat. M. Wills 10

- 5224 **Broncho Buster—Cowboy Song** (Madden) Tally 10

- 5650 **Brown Eyes, Good Bye** (Christie) Haydn Quartet 10

- 68 **Bye, Bye, Ma Honey—Darky Specialty** Golden 10

- 5678 **Bye, Bye, My Caroline** (Reed) Maude Raymond 10

- 5499 **By the Old Oaken Bucket, Louise** Stanley-Macdonough 10

- 5751 **Can't You See** Elizabeth Wheeler-Harry Macdonough 10

A dainty little lover's dialogue by that clever lyric writer, Vincent Bryan, set to music by Gumble. This is one of the new Remick publications and looks like a big success.

- 4619 **Can't You See I'm Lonely** (Armstrong) Tally 10

- 5758 **Carrie** (Albert Von Tilzer-Junie McCree) Murray 10

This original song, published by the House of York, has been one of the big hits of the season, and it comes as a refreshing novelty amid the flood of commonplace numbers which are being turned out. The "patter" effects in the chorus are quite novel and are sung as only Murray can sing them.



MURRAY



HINDERMEYER

NUMBER

SIZE

- 5456 **Cat Duet** (*The Song of Love is Heard*) **Miss Jones-Mr. Murray** 10
 4974 **Cheyenne—Parody** **Murray** 10

A side-splitting parody on this popular song. The verse about the Beef Trust's disposition of the poor pony from old Cheyenne is very funny.

- 5509 **Childhood** (Mills) **Macdonough** 10

A charming song about childhood, which Mr. Macdonough sings gracefully.

- 5719 **Come and Hear the Orchestra** **Josie Sadler** 10

Another of those comical German specialties in which Miss Sadler sings when she feels like it and then talks some yet, ain't it?

The title of this new song hasn't much to do with it, and the song itself hasn't any particular plot; but you may be sure that it is highly amusing, because Miss Sadler sings it!

- 5572 **Could You Learn to Love a Little Girl Like Me** **Kingsley** 10

- 5532 **Cuddle Up a Little Closer, Lovey Mine** **Jones-Murray** 10

- 4604 **Daddy's Little Girl** (Morse) **Harlan** 10

Damrosch's well-known setting of the famous Barrack Room Ballad of Kipling's, which Mr. Werrenrath delivers in a highly dramatic way, giving a most graphic and realistic rendition.

- 5701 **Day of the Game** (*From The Fair Co-ed*) **(Luders) Peerless Quartet** 10

A rollicking, rousing (and possibly somewhat noisy!) record of the sounds heard at the college game. The breezy atmosphere of the field has been caught and faithfully recorded—the songs, cheers, rooting and hooting which seem indispensable parts of an intercollegiate contest. A lively record which is bound to make as big a hit with the Victor public as it has with the audiences who have heard the number in Elsie Janis' new production.

- 5707 **Dear Old Dear** (Burt-Lampe) **Haydn Quartet** 10

Popular ballads of the sentimental order by the Haydn Quartet are still among the best liked features of the Victor catalogue—the care with which these numbers being arranged and sung making them highly attractive.

- 5683 **Denver Town** (Botsford) **American Quartet** 10

A new organization of male voices which makes its bid for popular favor with a "cowboy" number, now quite in vogue. No praise for this new quartet is needed here, as the record speaks for itself—the voices being well-balanced, the words distinct, and the music sung with spirit and precision.



IRWIN

This popular comedienne is so closely associated with good humor and droll fun that the mere mention of her name is usually the signal for mirth. She invariably keeps her audience in a laughing mood with her quaint witticisms and the inimitable way in which she sings her clever songs. Miss Irwin has agreed to make records exclusively for the Victor.

Note.—The Irwin records appear on page 100.



MORTON

NUMBER

SIZE

- 5285 Dixie Dan (Furth) Collins 10
 5316 Don't Get Married Any More, Ma (Pether) Ada Jones 10
 5545 Don't Take Me Home (Von Tilzer) Morton 10

The sad tale of an Irishman who seemed to be always getting into trouble. In each verse he meets with a new accident, but when he is restored to life, the burden of his cry is always "Don't Take Me Home."

- 5670 Down Among the Sugar Cane (Smith-Mack) Collins-Harlan 10

Here is another darky shout which will likely meet with great success. The melody is a most infectious one.

- 5484 Down in Jungle Town (Morse)
 Collins-Harlan 10

A tale of the Far East, where young Mr. Orang lightly turns to thoughts of love as he sees Miss Outang in the opposite tree.

- 5331 Down in the Old Cherry Orchard
 (Henry) Haydn Quartet 10

- 2754 Down on the Brandywine
 (Mullen) Collins-Harlan 10

- 1714 Down on the Old Camp Ground
 Dinwiddie Colored Quartet 10

- 5189 Dreaming (Dailey) Macdonough 10

A most effective love song, with well-written words and an unusually melodious air.

- 31505 Dreaming Love of You (Harris)
 Dudley-Macdonough 12

- 5323 Dream On, Dear Heart, Dream
 On (Morse) Stanley 10

- 4801 Du Du (Old German yodel song)
 George P. Watson 10

- 5671 Dusky Salome (Jerome)
 Maude Raymond 10



SADLER

This popular comedienne is repeating her successes in musical comedy; and her droll dialect and amusing songs are features of any production.

We have induced Miss Sadler to sing for the Victor several of her best numbers—an "awful foolish song," as she expresses it, about the disinclination of "father" to perform any manual labor; a funny number about a susceptible husband; and several comical German specialties.

The Sadler records are listed on pages 53, 56, 104.

- 4331 Emmett's Cuckoo Song Frank Wilson 10

One of Mr. Wilson's comical versions of familiar yodel songs.

- 4519 Everybody Works but Father (Havez) Murray 10

- 5361 Family Tree, The (Jungle Song) (Morse) Collins-Harlan 10

- 31720 Flag He Loved So Well (Burlesque Ballad) Nat. M. Wills 12

- 5332 Flowers Outside the Café (Solman) Stanley-Macdonough 10

- 4856 Fol the Rol Lol (A Bunch of "Limericks") Favor 10

- 5641 Frieda (From Girls of Gottenberg) Elise Stevenson and Chorus 10

- 5160 Friend of Mine Told a Friend of Mine, A Tally 10

- 70000 Fu' th'Noo' (I've Something in the Bottle) (Price, \$1.25) Harry Lauder 12

- 4992 Game of Peek-a-boo Jones-Murray 10

The famous hit of the *Parisian Model*.

- 31745 Gems from The Beauty Spot Victor Light Opera Co. 12

- 31761 Gems from The Bohemian Girl Victor Light Opera Co. 12

NUMBER

SIZE

31757	Gems from The Broken Idol	Victor Light Opera Co.	12
31758	Gems from The Golden Girl	Victor Light Opera Co.	12
31744	Gems of Havana (Stuart)	Victor Light Opera Co.	12
31751	Gems of The Dollar Princess	Victor Light Opera Co.	12
31748	Gems of The Prince of To-night	Victor Light Opera Co.	12
2561	German's Arrival	Frank Wilson	10

Hans has just landed in America, and gets into trouble while going from the station to his Katarina's house. Arriving there he serenades her.

5059	Girl I Left Behind Me (Lover)	McCool	10
5657	Glow-Worm, The (Lincke)	Elizabeth Wheeler	10

Paul Lincke's beautiful idyll was one of the big successes of 1908.

5715	Good-Bye, Molly Brown (Jerome)		
	Maude Raymond	10	

A good song which gives this jolly comedienne an opportunity to exhibit some of her various dialects. Miss Raymond's records have been very popular, and the Victor Company has been warmly congratulated on the exclusive engagement of this comedy star.



VANCE

5351	Good Bye, Sweetheart, Good Bye (Von Tilzer)	Turner	10
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Not the familiar old song by Hatton, but a new ballad by Arthur Lamb and Albert Von Tilzer.

5710	Good-Bye to Johnnie		
	Clarice Vance	10	

Miss Vance here impersonates, in her own inimitable way, the flirt who finally decides to settle down, and bids farewell to Johnnie, Freddy, Harry and the rest of the "boys."

One of the greatest favorites of the vaudeville stage today is Clarice Vance. Unassuming, quiet, dignified and clever; possessed of a droll humor and a sly method of expression that are simply irresistible, she is in a class by herself with her clear-cut delivery of popular "coon" songs. Miss Vance has made us seven records which are an absolute reproduction of her voice and droll mannerisms.

The Vance records appear on pages 56, 97, 98, 99, 104.

5627	Good Evening, Caroline		
	Miss Stevenson-Mr. Stanley	10	

5697	Good Luck, Mary (Piantadosi)	Haydn Quartet	10
5709	Good Night, Dear (Anderson)	Elizabeth Wheeler	10
5716	Googy-oo (From The Candy Shop)	Miss Jones-Mr. Murray	10

An amusing take-off on the "oozy" language supposed to be used by lovers during their courtship. "Googy-oogy-oogy-oo," says the soprano, recalling her courtship days. "Goodness," says the tenor, "did I ever really call you a name like that?" And they finally conclude that when you are in love you are liable to use any kind of language!

4761	Good Old U. S. A. (Morse)	Myers	10
4634	Grand Old Flag—George Washington, Jr. (Cohan)	Murray	10
5462	Hannibal Hope and the Circus Parade (Hirsch)	Collins	10

Mr. Collins has given us a song, or rather a specialty, which tells of a colored gentleman who rose to be a performer on the calliope.

5197	Harrigan (From Fifty Miles from Boston) (Cohan)	Murray	10
------	---	--------	----

A real Irish song with a rousing male chorus in the responses.



Photo by Sarony

MAUDE RAYMOND

The Victor Company announces the exclusive engagement, for disc record work, of this popular artist, whose magnetism, intelligence and charm have made her a notable figure in musical comedy. Her buoyancy and life, and the "ginger" she puts into the singing of any song she undertakes, never fails to arouse her audiences to enthusiasm.

Three of Miss Raymond's greatest successes, to be found on pages 52, 54, 55, are now offered and they are bound to make a large hit with Victor audiences, as they have in the theatres.

with his wooden leg. You not only can hear Miss Sadler describe this, but you can hear Heinie himself thumping the floor with his off leg and shuffling with his good one!

- | | | | |
|-------|--|---------------|----|
| 4067 | Hello! Central, Give Me Heaven | Harlan | 10 |
| 5611 | Here's to the Girl (<i>From Girls of Gottenberg</i>) | Haydn Quartet | 10 |
| 4294 | Here's to Our Absent Brothers (Helf) | Stanley | 10 |
| 4931 | He's a Cousin of Mine (Hein) | Clarice Vance | 10 |
| 4386 | He's Me Pal—A little "tough" song (Edwards) | Ada Jones | 10 |
| 4816 | He Walked Right In, Turned Around, Etc. | Roberts | 10 |
| 70001 | He Was Very Kind to Me (Price \$1.25) | Lauder | 12 |
| 5749 | Hilda Loses Her Job | Josie Sadler | 10 |

The opening scene is a three-cornered argument between a policeman, Hilda and her late mistress. However, the field is soon cleared of all the combatants except Hilda, who remains in possession and tells us all about it in a very funny monologue, in the course of which the servant problem is thoroughly discussed. Her speaking voice finally gives out and she sings the rest. This is one of Miss Sadler's most amusing specialties, and that is saying quite a lot.

- | | | | |
|------|--|-----------------------|----|
| 4663 | Hi-Le-Hi-Lo (<i>Old German yodel song</i>) | George P. Watson | 10 |
| 5461 | Honeybees' Honeymoon | Miss Jones-Mr. Murray | 10 |

NUMBER

SIZE

- 5398 Heart You Lost in Maryland
You'll Find in Tennessee
(Solman) Haydn Quartet 10

This reproduction of Mr. Solman's charming song is one of the finest of the Haydn's ballad records, which is high praise indeed. It is of unusual volume, with a delicate pianissimo effect in the refrain which forms a delightful contrast, while the even balance of the voices is remarkable.

- 5702 He Falls for the Ladies Every
Time (Solman) Josie Sadler 10

- 5124 He Goes to Church on Sunday
Murray 10

A song which gives hypocrites of all shades a few hard raps.

- 4150 Heinie. An entertaining little song
in German dialect. Murray 10

- 5729 Heinie Waltzed Round on His
Hickory Limb Josie Sadler 10

Josie Sadler's quaint records are gaining in popularity each month, her dialect being pronounced the most amusing of its kind. Here is another funny record, giving a graphic description of Heinie's skill in waltzing



MORTON

Mr. Morton is one of the best "coon" singers in America, and is a great favorite in vaudeville.

Red Seal Records

By Famous Artists (Alphabetically Arranged)

ABOTT	JUCH
ALBANI	LA FORGE
ANCONA	MELBA
ARRAL	MICHAİLOWA
BACKHAUS	NIELSEN
BATTISTINI	NUİBO
BLASS	PAOLI
BONINSEGNA	PATTI
CALVÉ	PLANÇON
CAMPANARI	POWELL
CARUSO	REGIS
CONSTANTINO	RENAUD
DALMORES	RUFFO
DE GOGORZA	SAGI-BARBA
DE LUSSAN	SCHUMANN-HEINK
DESTINN	SCOTTI
EAMES	SEMBRICH
ELMAN	SLEZAK
FARRAR	TAMAGNO
GADSKI	TETRAZZINI
GALVANY	TUGARINOFF
GAY	VAN HOOSE
GERVILLE-RÉACHE	VAN ROOY
GILIBERT	VIAFORA
HAMLIN	WILLIAMS
HOMER	WITHERSPOON
HOLLMAN	YAW
JOURNET	ZEROLA

forming a veritable

LIBRARY OF GREAT VOICES

Nearly all of these famous artists, including Abott, Ancona, Backhaus, Battistini, Calvé, Caruso, Dalmore, de Gogorza, Eames, Farrar, Gadski, Gerville-Réache, Hamlin, Homer, Journet, Melba, Michailowa, Patti, Plançon, Powell, Renaud, Ruffo, Schumann-Heink, Scotti, Sembrich, Tetrassini, Witherspoon, Yaw and Williams, make records *exclusively for the Victor*.

The late Francesco Tamagno made records only for the Victor.

Note :—A complete index of Red Seal records begins on page 93.

VICTOR TALKING MACHINE CO.



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CARUSO

ENRICO CARUSO, Tenor

Caruso's success is the greatest ever attained by an artist in this country. His American engagements have been a continuous ovation, the great audiences being held spell-bound by the exquisite refinement and beauty of his voice.

The annual appearance of new records by this artist is always one of the most important events of the musical season. While the famous tenor can sing to but a very few of the music lovers of the world in person, by means of his Victor records his audiences become uncountable and immeasurable. In our own country, where he is the most talked about of all the artists who ever sang here; in Mexico and those countries in South America where Caruso has never appeared, but is already a favorite through his records; throughout Europe, in many of whose cities he was first heard through the Victor; in India, China, Australia, and

even in the interior of Africa—everywhere these perfect records will go, carrying the actual voice of the singer, with every one of its lovely qualities reproduced to the minutest detail. Among all the achievements of science is there anything more wonderful than this?

Ten-inch, piano accompaniment—\$2.00 each. In Italian

- | | | |
|-------|--|-------------|
| 81062 | Cavalleria Rusticana— <i>Brindisi</i> (<i>Drinking Song</i>) | Mascagni |
| 81030 | Cavalleria Rusticana— <i>Siciliana</i> (<i>Thy Lips Like Crimson Berries</i>) | Mascagni |
| 81027 | Elisir d'Amore— <i>Una furtiva lagrima</i> (<i>Down Her Cheek a Pearly Tear</i>) | Donizetti |
| 81031 | Manon— <i>Il sogno</i> (<i>The Dream</i>) | Massenet |
| 81032 | Pagliacci— <i>Vesti la giubba</i> (<i>On With the Play</i>) | Leoncavallo |

Ten-inch, with orchestra—\$2.00. In Italian

- | | | | |
|-------|---|-----------|----------|
| 87042 | Pour un baiser (<i>For a Kiss</i>) | In French | Tosti |
| 87041 | Regina di Saba— <i>Magiche note</i> (<i>Magic Tones</i>) | | Goldmark |
| 87017 | Rigoletto— <i>La donna è mobile</i> (<i>Woman is Fickle</i>) | | Verdi |
| 87018 | Rigoletto— <i>Questa o quella</i> (<i>'Mid the Fair Throng</i>) | | Verdi |
| 87044 | Tosca— <i>E lucevan le stelle</i> (<i>The Stars Were Shining</i>) | | Puccini |
| 87043 | Tosca— <i>Recondita armonia</i> (<i>Strange Harmony</i>) | | Puccini |
| 87001 | Trovatore— <i>Di quella pira</i> (<i>Tremble, ye Tyrants</i>) | | Verdi |

Twelve-inch, piano accompaniment—\$3.00 each. In Italian

- | | | |
|-------|--|------------|
| 85048 | Don Pasquale— <i>Serenata—Com'è gentil</i> (<i>Soft Beams the Light</i>) | Donizetti |
| 85055 | Gioconda— <i>Romanza—Cielo e mar</i> (<i>Heaven and Ocean</i>) | Ponchielli |

Twelve-inch, with orchestra—\$3.00 each. In Italian

- | | | | |
|-------|--|-----------|-------|
| 88127 | Aïda— <i>Celeste Aïda</i> (<i>Heavenly Aïda</i>) | Verdi | |
| 88060 | Andrea Chenier— <i>Un di all' azzurro spazio</i> | Giordano | |
| 88002 | Bohème— <i>Racconto di Rodolfo</i> | Puccini | |
| 88208 | Carmen— <i>Air de la fleur</i> (<i>Flower Song</i>) | In French | Bizet |
| 88209 | Carmen— <i>Il fior che avevi a me</i> (<i>Flower Song</i>) | | Bizet |
| 88106 | Don Sebastiano— <i>In terra solo</i> (<i>On Earth Alone</i>) | Donizetti | |
| 88003 | Faust— <i>Salut demeure</i> (<i>All Hail Thou Dwelling</i>) | Gounod | |

Caruso Records—Continued

Twelve-inch, with orchestra—\$3.00 each. *In Italian*

- | | | |
|-------|---|--------------------|
| 88004 | Favorita— <i>Spirto gentil</i> (<i>Spirit So Fair</i>) | Donizetti |
| 88207 | Forza del Destino— <i>O tu che in seno agl' angeli</i> (<i>Thou Heavenly One</i>) | Verdi |
| 88210 | Huguenots— <i>Piu bianca—Romanza</i> (<i>Fairer than the Lily</i>) | Meyerbeer |
| 88049 | Ideale (<i>My Ideal</i> !) | Tosti |
| 88054 | L'Africana— <i>O paradiso</i> (<i>Oh Paradise!</i>) | Meyerbeer |
| 88120 | Lolita <i>Spanish Serenade</i> | Buzzi-Peccia |
| 88206 | Mamma mia che vo apos, sapè (<i>Neapolitan Song</i>) | Nutile |
| 88001 | Martha— <i>M'appari</i> (<i>Ah! So Pure</i>) | Flotow |
| 88061 | Pagliacci— <i>Vesti la giubba</i> (<i>On With the Play</i>) | Leoncavallo |
| 88048 | Triste ritorno | Richard Barthelemy |
| 88121 | Trovatore— <i>Ah! si ben mio</i> (<i>The Vows We Plighted</i>) | Verdi |
| 88115 | Valse Lente— <i>Adorables Tourments</i> | Barthelemy |

Note.—Caruso makes records *exclusively* for the Victor.

Two Records by MME. GAY

This young artist, who has achieved an exceptional success in the role of *Carmen*, is a native of Catalonia, in Spain; and reversing the usual order, has been studying under an American teacher, Mme. Odiny. Mme. Gay's conception of the part of *Carmen* is a new and original one, differing widely from that of Calvé or Bressler-Gianoli, who are considered the leading exponents of the rôle. She makes *Carmen* a most dramatic figure; wholly Spanish, but with little of that fascination which would seem to be necessary for the rapid subjugation of the rather unimpressible *Don José*.

However, it is Mme. Gay's voice with which we have most to do here, and it may be said at once that it is a most striking one—a rich mezzo-soprano, capable of expressing every shade of emotion.

Pursuing its usual policy, the Victor promptly followed Mme. Gay's American success with two fine impressions of her voice in the two principal *Carmen* airs, and these records exhibit fully the beautiful voice this young singer possesses.



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GAY

Ten-inch, with orchestra—\$2.00. *In Italian*

- | | | |
|-------|--|-------|
| 91085 | Carmen— <i>Seguidilla</i> (<i>Near the Walls of Seville</i>) | Bizet |
|-------|--|-------|

Twelve-inch, with orchestra—\$3.00. *In Italian*

- | | | |
|-------|---|-------|
| 92059 | Carmen— <i>Habanera</i> (<i>Love is Like a Wood-Bird</i>) | Bizet |
|-------|---|-------|

Pianoforte Solos by FRANK LA FORGE

- | | | |
|-------|--|-----------|
| 64083 | { (1) Gavotte } (<i>Ten-inch—\$1.00</i>) | La Forge |
| | { (2) Papillon } | Lavallee |
| 74101 | Etude de Concert (<i>Twelve-inch—\$1.50</i>) | MacDowell |



Copy't M. Shadwell Clarke

MELBA

THE NEW MELBA RECORDS

Melba has come, conquered as usual, and flitted back to beloved Australia, her childhood's home, where the aged father waits to see his "Nellie" once more. The diva's stay was all too brief, and her countless admirers were loath to let her go; but some pressing concert engagements in Australia forced her to sail for that country.

Fortunately for opera goers, the prima donna was able to fill her annual engagement at the Victor Laboratory, and left behind her a number of superb voice impressions, which show clearly that the diva's art is absolutely unimpaired; and never has she sung with such golden purity of tone or with such tender expression as in these widely contrasted numbers.

NELLIE MELBA, Soprano

Twelve-inch, with orchestra—\$3.00 each

(Sung in Italian unless otherwise noted)

88072	Bohème— <i>Addio</i> (Farewell)	Puccini
88074	Bohème— <i>Mi chiamano Mimi</i> (My Name is Mimi)	Puccini
88066	Faust— <i>Air des bijoux</i> (Jewel Song) (In French)	Gounod
88065	Good Bye (In English)	Tosti
88069	Hamlet— <i>Mad Scene, Part I</i> (In French)	Thomas
88070	Hamlet— <i>Mad Scene, Part II</i> (In French)	Thomas
88073	Lo, Here the Gentle Lark (In English) (Flute obbligato)	Bishop
88071	Lucia— <i>Mad Scene</i> (Flute obbligato by North)	Donizetti
88067	Nozze di Figaro— <i>Voi che sapete</i> (What is this Feeling?)	Mozart
88182	Oh, Lovely Night (In English)	Ronald
88149	Otello— <i>Ave Maria</i> (Hail, Mary)	Verdi
88148	Otello— <i>Salce, salce</i> (Willow Song)	Verdi
88068	Pensieroso— <i>Sweet Bird</i> (In English)	Handel
88078	Rigoletto— <i>Caro nome</i> (Dearest Name)	Verdi
88076	Se saran rose (Melba Waltz)	Arditi
88075	Tosca— <i>Vissi d'arte</i> (Love and Music)	Puccini
88064	Traviata— <i>Ah, fors' è lui</i> (Is This the One)	Verdi

Twelve-inch, piano accompaniment—\$3.00

88156	Believe Me if All Those Endearing Young Charms (In English)	Moore
88151	D'une prison (From My Prison) (In French)	Hahn
88077	Mattinata (Morning Serenade)	Tosti
88150	Ye Banks and Braes o' Bonnie Doon (In English)	Burns

(Accompaniment for the two records above played by Mme. Melba herself.)

Twelve-inch, harp accompaniment by Ada Sassoli—\$3.00

88079	La Serenata (Serenade)	Tosti
88080	Si mes vers avaient des ailes (Were My Song with Wings Provided) In French	Hahn

Note.—Melba makes records exclusively for the Victor.

MME. MARCELLA SEMBRICH, Soprano

Sembrich has made a place all her own in the hearts of the American people. Few artists of modern times have ever reached such perfection in the art of vocalism; the velvety smoothness and luscious quality of her voice and her absolute mastery of technical difficulties have seldom been surpassed in this generation.

A fine musical feast is now provided for Victor owners in the superb list Mme. Sembrich has sung for us.

Mme. Sembrich, with orchestra. Twelve-inch
—\$3.00 each. In Italian

88097 **Barbieri**—*Una voce poco fa* (A
Little Voice I Hear) **Rossini**

88026 **Don Giovanni**—*Batti, batti, o bel*
Masetto (*Scold Me, Dear Ma-*
setto) **Mozart**

88022 **Ernani**—*Ernani involami* (*Ernani,*
Fly with Me) **Verdi**

88024 **Faust**—*Air des bijoux* (*Jewel Song*) (*In French*)

88101 **Halka**—*Polish Song*

88047 **Home Sweet Home** (*In English*)

88142 **Linda di Chamounix**—*O luce di quest'anima* (*Guiding*
Star of Love)

88021 **Lucia**—*Mad Scene* (*Flute obbligato by Lyons*)

88102 **Martha**—*Last Rose of Summer* (*In English*)

88098 **Mignon**—*Connais tu le pays* (*Knowest Thou the Land*)
(*In French*)

88103 **Nightingale's Song** (*In Russian*)

88104 **Norma**—*Casta Diva* (*Queen of Heaven*)

88020 **Nozze di Figaro**—*Deh vieni non tardar* (*Oh, Come, My Heart's*
Delight)

88023 **Parla Valse**

88105 **Puritani**—*Qui la voce* (*In Sweetest Accents*)

88017 **Rigoletto**—*Caro nome* (*Dearest Name*)

88141 **Semiramide**—*Bel raggio lusinghier* (*Bright Gleam of Hope*)

88027 **Sonnambula**—*Ah non giunge* (*Oh Recall Not One Earthly Sorrow*)

88096 **The Lass with the Delicate Air** (*In English*)

88107 **The Merry Widow Waltz**—*Dolce amor*

88018 **Traviata**—*Ah! fors' è lui* (*He My Heart Foretold*)

88143 **Vespri Siciliani**—*Bolero, "Mercè dilette amiche"* (*Dear Friends*
We Now Must Part)

88019 **Voce di primavera**—*Valse* (*Voice of Spring*)



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SEMBRICH

Gounod

Moniuszka

Payne-Bishop

Donizetti

Donizetti

Flotow

Thomas

Ababieff

Bellini

Mozart

Arditi

Bellini

Verdi

Rossini

Bellini

Arne

Lehar

Verdi

Verdi

Strauss

Mme. Sembrich, with her own accompaniment

88099 **Love Me**—*Mazurka* (*In Polish*)

88100 **Maiden's Wish** (*Madchen's Wunsch*) (*In Polish*)

Chopin

Chopin

Note.—Mme. Sembrich now sings exclusively for the Victor.

GERALDINE FARRAR, Soprano



FARRAR

Geraldine Farrar's European reputation as an established favorite in Paris and Berlin was not needed to aid in making her début here a notable artistic event. She has won a triumph entirely on her merits as a singer and actress. This young artist has all the attributes of a great prima donna—a beautiful, fresh, flexible voice, a brilliant technic, and a warm, spirited delivery.

Besides being gifted with these rare qualities, Miss Farrar is a beauty, and always dresses with exquisite taste, her stage presence being altogether pleasing to look upon—charming in face, figure and movement.

This young singer has chosen for her Victor repertoire twenty numbers which display in a striking manner the loveliness of her voice—the ballads being sung with a clearness of enunciation quite unusual and delightful, while the lovely prayer of *Elizabeth*,

the dramatic *Mefistofele* air, the dainty *Butterfly* numbers and other operatic airs are all beautifully delivered. Miss Farrar's numbers are sung in Italian unless otherwise indicated.

Ten-inch, with orchestra—\$2.00 each

- 87025 Believe Me if All Those Endearing Young Charms (*In English*) Moore
 87005 Comin' Thro' the Rye (*In English*)
 87004 Madama Butterfly—*Ancora un passo* (*Entrance of Cio-Cio-San*) Puccini
 87031 Madama Butterfly—*Ieri son salita* (*Hear Me*) Puccini
 87030 Madama Butterfly—*Finale ultimo* (*Butterfly's Death Scene*) Puccini
 87023 Manon—*Gavotte "Obéïssons, quand leur voix appelle"* (*Hear the Voice of Youth*) (*In French*) Massenet
 87024 Robin Adair (*In English*) Burns

Twelve-inch, with orchestra—\$3.00 each

- 88052 Annie Laurie (*In English*) Douglass
 88193 Bonnie Sweet Bessie (*In English*) Gilbert
 88144 Carmen—*Je dis que rien ne m'épouvante* (*Micaela's air, "I am not Faint Hearted"*) (*In French*) Bizet
 88126 Don Giovanni—*Batti batti* (*Scold Me, Dear Masetto*) Mozart
 88147 Faust—*Air des bijoux* (*Jewel Song*) (*In French*) Gounod
 88113 Madama Butterfly—*Un bel di vedremo* (*Some Day He'll Come*) Puccini
 88146 Manon—*Adieu, notre petite table* (*Farewell Our Little Table*) (*In French*) Massenet
 88114 Mefistofele—*L'altra notte* (*Last Night in the Deep Sea*) Boito
 88152 Mignon—*Stiriana, "Io conosco"* (*I Know a Poor Maiden*) Thomas
 88145 Nozze di Figaro—*Voi che sapete* (*What is this Feeling*) Mozart
 88125 Nymphs et Fauns—*Waltz aria* (*Nymphs and Fauns*) (*In French*) Bemberg
 88053 Tannhauser—*Elizabeth's Gebet* (*Elizabeth's Prayer*) (*In German*) Wagner
 88192 Tosca—*Vissi d'arte e d'amor* (*Love and Music*) Puccini

Note.—Miss Farrar has entered into an arrangement to sing exclusively for the Victor.

The TETRAZZINI Records

The musical public is by this time somewhat accustomed to the achievements of the Victor Company in the exclusive engagement of celebrated singers, but the Tetrazzini announcement has caused a genuine sensation in America.

Mme. Tetrazzini has made one of the greatest successes in operatic history in this country, and has met with a reception almost unparalleled. The great Manhattan Opera House in New York has been crowded every time the famous soprano has appeared, and she has been greeted with a series of the most tremendous ovations. It is not the habit of blasé New York audiences to go wild over a singer, but the Tetrazzini performances have been the scenes of some of the most remarkable outbursts of enthusiasm ever beheld in America.

It is a wonderful voice with which this great soprano is electrifying her audiences; remarkable in its purity and great range, while her colorature work is brilliant beyond any description which can be put into cold type.

It is perhaps enough to say here that this marvelous voice has been recorded in all its beauty and power on these fifteen superb Victor records, and the list contains all the numbers with which Mme. Tetrazzini has made her greatest triumphs. Notwithstanding the great expense which was naturally incurred by the Victor Company in the exclusive engagement of this great singer, the Tetrazzini records will be priced at \$3.00 each.



TETRAZZINI

Twelve-inch, with orchestra—\$3.00 each. In Italian

- | | | |
|-------|--|-----------|
| 92068 | Ballo in Maschera — <i>Saper vorreste</i> (<i>You Would Be Hearing</i>) | Verdi |
| 92020 | Barbiere — <i>Una voce poco fa</i> (<i>A Little Voice I Hear</i>) | Rossini |
| 92017 | Dinorah — <i>Ombra leggiera</i> (<i>Shadow Song</i>) | Meyerbeer |
| 92022 | Don Giovanni — <i>Batti, batti</i> (<i>Scold Me, Masetto</i>) | Mozart |
| 92016 | Lakmé — <i>Où va la jeune Hindoue</i> (<i>Bell Song</i>) | Delibes |
| 92067 | Lucia di Lammermoor — <i>Regnava nel silenzio</i> (<i>Silence O'er All</i>) | Donizetti |
| 92018 | Lucia — <i>Mad Scene</i> (<i>with flute obbligato</i>) | Donizetti |
| 92015 | Mignon — <i>Polonese, "Io son Titania"</i> (<i>I'm Fair Titania</i>) | Thomas |
| 92019 | Nozze di Figaro — <i>Voi che sapete</i> (<i>What is this Feeling?</i>) | Mozart |
| 92014 | Rigoletto — <i>Caro nome</i> (<i>Dearest Name</i>) | Verdi |
| 92061 | Romeo et Juliette — <i>Valse</i> (<i>Juliet's Waltz Song</i>) | Gounod |
| 92069 | Sonnambula — <i>Ah! non credea mirarti</i> (<i>Could I Believe</i>) | Bellini |
| 92060 | Traviata — <i>Ah! fors' è lui—Part I, E strano</i> (<i>How Wond'rous His Words</i>) | Verdi |
| 92021 | Traviata — <i>Ah! fors' è lui—Part II, Sempre libera</i> (<i>The Round of Pleasure</i>) | Verdi |

Twelve-inch, piano accompaniment—\$3.00. In Italian

- | | | |
|-------|---------------|-------------|
| 92070 | Aprile | Paolo Tosti |
|-------|---------------|-------------|

THE NEW YORK GRAND OPERA CHORUS

Ten-inch, with orchestra—\$1.00 each. In Italian

- | | | |
|-------|---|--------|
| 64048 | Cavalleria Rusticana — <i>Gli aranci olezzano</i> (<i>Blossoms of Oranges</i>) | |
| 64047 | Faust — <i>Deponiam il brando</i> (<i>Soldiers' Chorus</i>) | Gounod |
| 64050 | Il Trovatore — <i>Squilli echeggi la tromba</i> (<i>Soldiers' Chorus</i>) | Verdi |
| 64049 | Rigoletto — <i>Scorrendo uniti remota via</i> (<i>On Mischief Bent</i>) | Verdi |



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EAMES

EMMA EAMES, Soprano

Emma Eames was born in Shanghai, China, of American parents, her father being a lawyer of the International Courts. The family soon returned to their American home in Bath, Maine, where the young Emma began the study of music—at first with her mother, but finally going to Paris, where she spent several years with Mme. Marchesi in arduous study of voice culture, dramatic action, and the French language. The result of these labors is shown in the absolute purity of Mme. Eames' French, her beautiful phrasing, and her finished acting. Though the road to opera is full of intrigues, Mme. Eames made her way to the front by sheer talent and hard study. A pure fresh voice, flexible and expressive, remarkably good intonation, an attractive personality, and an unbounded enthusiasm for her work were the qualities which contributed to her rapid advancement. Mme. Eames makes records *exclusively* for the Victor.

Twelve-inch—\$3.00 each.—*In English*

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|-------|--|----------|
| 88009 | Good-bye | Tosti |
| 88133 | La Chanson des Baisers (<i>The Kiss</i>) (<i>In French</i>) | Bemberg |
| 88131 | { (1) Love in May
(2) I Once Had a Sweet Little Doll, Dears | Parker |
| 88135 | { (1) Si tu le veux (<i>In French</i>)
(2) Aubade Cherubin (<i>In French</i>) | Koechlin |
| | | Massenet |
| 88008 | { (1) Spring
(2) The Year's at the Spring | Henschel |
| | | Beach |
| 88012 | Two American Patriotic Songs | Key |
| | (1) <i>Star Spangled Banner</i> (2) <i>Dixie</i> | Emmett |
| 88013 | Who is Sylvia? | Schubert |

Mme. Eames, with 'cello obbligato by Josef Hollman

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|-------|--|-------------|
| 88016 | Ave Maria <i>In Latin</i> | Bach-Gounod |
| 88015 | Chanson d'Amour (<i>Song of Love</i>) (<i>In French</i>) | Hollman |
| 88014 | Elégie (<i>In French</i>) | Massenet |

Mme. Eames, with orchestra.—*In French*

- | | | |
|-------|---|----------|
| 88036 | Carmen—Micaela's Air (<i>I Am Not Faint-hearted</i>) | Bizet |
| 88037 | Cavalleria Rusticana—Voi lo sapete (<i>In Italian</i>) | Mascagni |
| 88006 | Faust—Air des bijoux (<i>Jewel Song</i>) | Gounod |
| 88045 | Faust—Le Roi de Thulé (<i>King of Thule</i>) | Gounod |
| 88035 | Otello—Ave Maria (<i>In Italian</i>) | Verdi |
| 88005 | Still wie die Nacht (<i>Calm as the Night</i>) (<i>In German</i>) | Bohm |
| 88010 | Tosca—Vissi d'arte (<i>Love and Music</i>) (<i>In Italian</i>) | Puccini |
| 88011 | Romeo et Juliette—Valse (<i>Juliet's Waltz</i>) | Gounod |

ROBERT BLASS, Bass

10-inch—\$1.00 each.—*In German*

- | | | |
|-------|---------------------------------------|-----------|
| 64032 | Der schlesische Zecher und der Teufel | Reissiger |
|-------|---------------------------------------|-----------|

JOHANNA GADSKI, Soprano

Johanna Gadski was born at Anclam, Prussia, in 1871, and received her musical education at Stettin, making her début at quite an early age. Her success was immediate and has grown greater with each succeeding year.

As a *lieder* singer Mme. Gadski is not surpassed by any artist now living, and it is with pleasure that the Victor offers a delightful group of songs by Schumann and Strauss, with piano accompaniments by Mr. Frank La Forge, who has assisted Mme. Gadski in a sympathetic manner.

The exquisite "Margaret" is one of Mme. Gadski's favorite songs and it is impossible to imagine a rendition more beautiful than she has given here. The operatic list is made up of selections from the operas in which Mme. Gadski has made her greatest successes.



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GADSKI

Ten-inch, piano accompaniment by Frank La Forge—\$2.00 each

- | | | |
|-------|--|-----------------|
| 87026 | { (1) How Much I Love You (<i>In English</i>) | La Forge |
| | { (2) The Year's at the Spring (<i>In English</i>) | Beach |
| 87016 | Standchen (<i>Serenade</i>) (<i>In German</i>) | Richard Strauss |
| 87019 | Widmung (<i>Dedication</i>) (<i>In German</i>) | Schumann |

Twelve-inch, accompaniment by La Forge—\$3.00 each. *In German*

- | | | |
|-------|---|----------|
| 88111 | Gretchen am Spinnrade (<i>Margaret at the Spinning Wheel</i>) | Schubert |
| 88112 | Standchen (<i>Serenade</i>) | Schubert |
| 88040 | The Erlking | Schubert |

Ten-inch, violin obbligato—\$2.00

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|-------|-------------------------------|-------------|
| 81045 | Ave Maria (<i>In Latin</i>) | Bach-Gounod |
|-------|-------------------------------|-------------|

Ten-inch, with orchestra—\$2.00 each.—*In German*

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|-------|--|---------|
| 87028 | Salome—Jochanaan, <i>Ich bin verliebt</i> (<i>Jokanaan, I Love Thee</i>) | Strauss |
| 87002 | Walküre—Brunnhilde's Battle Cry | Wagner |

Twelve-inch, with orchestra—\$3.00 each.—*In German*

- | | | |
|-------|--|-------------|
| 88042 | Aïda—O patria mia (<i>My Native Land</i>) (<i>In Italian</i>) | Verdi |
| 88137 | Aïda—Ritorna vincitor (<i>May Laurels Crown Thy Brow</i>) (<i>In Italian</i>) | Verdi |
| 88039 | Ave Maria (<i>Violin obbligato</i>) (<i>In Latin</i>) | Bach-Gounod |
| 88136 | Cavalleria Rusticana—Santuzza's Air (<i>Voi lo sapete</i>) (<i>In Italian</i>) | Mascagni |
| 88185 | Die Gotterdammerung—Fliegt heim (<i>Immolation Scene</i>) | Wagner |
| 88116 | Fliegende Holländer—Trafft ihr das Schiff (<i>Senta's Ballad from "Flying Dutchman"</i>) | Wagner |
| 88117 | Irish Folk Song (<i>In English</i>) | Foote |
| 88038 | Lohengrin—Elsa's Traum (<i>Elsa's Dream</i>) | Wagner |
| 88186 | Siegfried—Ewig war Ich (<i>Deathless Was I</i>) (<i>Brunnhilde's Appeal to Siegfried, Act III</i>) | Wagner |
| 88059 | Stabat Mater—Inflamatus (<i>In Latin</i>) | Rossini |
| 88057 | Tannhäuser—Dich, theure Halle (<i>Hail, Bright Abode</i>) | Wagner |
| 88165 | Tristan und Isolde—Dein Werk (<i>Thy Act</i>) | Wagner |
| 88058 | Tristan und Isolde—Isolde's Liebestod (<i>Isolde's Love-Death</i>) | Wagner |
| 88183 | Walküre—Brunnhilde's Bitte (<i>Brunnhilde's Appeal to Wotan</i>) | Wagner |



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CALVÉ

Nine Records by CALVÉ

Dramatic *prime donne* may come and go, and rise and fall in the estimation of the public, but to a large number of opera-goers and music-lovers there is but one emotional soprano—but one exponent of such rôles as *Carmen* and *Santuzza*. Calvé's *Carmen*, especially, is almost universally accepted as the greatest of all impersonations of the rôle.

Mme. Calvé's exquisitely trained voice, always remarkable for its beautiful timbre and emotional quality, is now at its best, and never has she sung with such delightful finish and purity of tone.

Twelve-inch—\$3.00. In French

- 88123 { (1) *Ma Lisette* (*My Lisette*)
(2) *Le Printemps* (*The Spring*) Gounod

- 88089 *Old Folks at Home* (*Swanee River*) (In English) Foster
88134 *Plaisir d'Amour* (*Love's Delight*) Martini

Twelve-inch, with orchestra—\$3.00 each.—In French

- 88085 *Carmen—Habanera* (*Love is Like a Wood-bird*) Bizet
88086 *Cavalleria Rusticana—Voi lo sapete* (In Italian) Mascagni
88124 *Carmen—Les Tringles des Sistres* (*Gypsy Song, "The Sound of Tambourine"*) Bizet
88130 *Hérodiade—Il est doux* (*He is Kind, He is Good*) Massenet

Twelve-inch, flute obbligato by Darius Lyons—\$3.00.—In French

- 88087 *Perle du Brésil—Charmant oiseau* (*Thou Brilliant Bird*) David
88119 *Sérénade—Chantez, riez, dormez* Gounod

Note.—Mme. Calvé makes records exclusively for the Victor.

GINA C. VIAFORA, Soprano

Mme. Viafora is a member of the Manhattan Opera Company, and is one of the most promising of the younger *prime donne* in that organization. Her voice is fresh and youthful, with much natural beauty and has ample range and power.

Ten-inch, with orchestra—\$1.00 each. In Italian

- 64085 *Bohème—Musetta Waltz* Puccini
64094 *Manon Lescaut—In quelle trine morbide* (In Those Silken Curtains) Puccini



Copy't Dupont VIAFORA

Twelve-inch, with orchestra—\$1.50. In Italian

- 74116 *Trovatore—Tacea la notte placida* (*My Heart is His Alone*) Verdi

MARIE MICHAILOWA, Soprano

Marie Alexandrowna Michailowa was born in Little Russia, in the south of the Empire, and made her first appearance in Charkow when quite a young girl. She then came to St. Petersburg for further instruction, and at the close of her Conservatory studies, was engaged at the Imperial Opera House (*Théâtre Imperial de St. Petersburg*), soon becoming the chief prima donna, a position which she has now held more than fifteen years. Her voice is an unusually beautiful and sympathetic one and of a velvety softness.

It was recently rumored that the irrepressible impresario, Mr. Hammerstein, was trying to rob Russia of its most beloved prima donna; but it is not likely that the Russians would permit her to come to America, so idolized is she by the people. However, the Victor has been more fortunate than Mr. Hammerstein, as it has brought her voice from Russia in the shape of twenty beautiful records of some of her best numbers. The first of these were brought out in 1902 at a price of \$2.50, but shortly afterward, by a special arrangement, the Victor was enabled to offer a new series at one dollar.



MICHAILOWA

Ten-inch, balalaika accompaniment, \$1.00

- 61181 Let Joy Abide (*Russian Folk-Song*) Trojansky

Ten-inch, piano accompaniment—\$1.00 each

- 61140 Oh, Sing to Me Dlusski
 61141 Rigoletto—*Caro nome* (*Dearest Name*) Verdi
 61126 Stormy Breezes Edlichko
 61128 The Handkerchief (*Folk Song*)

Ten-inch, with orchestra—\$1.00 each

- 61179 Demonio (*The Night is Calm*) Rubinstein
 61134 Freischutz—*Air* Weber
 61178 Traviata—*Addio del passato* (*Farewell to the Bright Visions*) Verdi

With flute, violin or 'cello obbligato—\$1.00 each

- 61131 Ave Maria (*Violin obbligato*) Gounod
 61132 Cradle Song (*'Cello obbligato*) Napravnik
 61139 Jocelyn—*Lullaby* (*Violin obbligato*) Godard
 61129 Lucia—*Mad Scene* (*Flute obbligato*) Donizetti
 61130 Pearl of Brazil (*Thou Brilliant Bird*) *Flute obbligato* David
 61144 Serenade (*Flute obbligato*) Gounod
 61133 The Fateful Moment (*'Cello obbligato*) Tschaikowsky

Duets by MMes. MICHAILOWA and TUGARINOFF

Ten-inch—\$1.00 each. In Russian

- 61136 Pique Dame—*Duet* Tschaikowsky
 61142 Russian Folk Song Dorrhomyschki
 61127 The Birds Are Gaily Singing Rubinstein
 61143 The Sea Gull's Cry Grodski

Duet by MME. MICHAILOWA and M. DAVIDOW

Ten-inch, with orchestra—\$1.00

- 61138 Traviata—*Un di felice, eterea* Verdi



PATTI IN 1880

ADELINA PATTI

Mme. Adelina Patti Cederstrom has made a series of records for the Victor. This announcement is one of the most important which it has been our good fortune to make, Mme. Patti being one of the greatest sopranos of her time. The right to record Patti's voice has always been eagerly sought by record makers, and fabulous sums have been offered her for this privilege. The great prima donna, however, decided that only the Victor could do justice to her voice, and has therefore made an exclusive agreement for life with this Company.

All the beloved old songs with which she has delighted millions of her hearers in past years, together with some of her most famous operatic and colorature numbers, are included in the list.

Twelve-inch, piano accompaniment—\$5.00 each

- | | | |
|-------|---|------------------|
| 95037 | Faust— <i>Air des Bijoux</i> (Jewel Song) (In French) | Gounod |
| 95029 | Home Sweet Home | Sir Henry Bishop |
| 95035 | Kathleen Mavourneen | Crouch |
| 95030 | Martha— <i>The Last Rose of Summer</i> | Flotow |
| 95033 | Old Folks at Home (<i>Swanee River</i>) | Foster |
| 95031 | Robin Adair | |
| 95038 | Serenata (<i>In Italian</i>) | Tosti |

Note.—Mme. Patti sings *exclusively* for the Victor.

EMMY DESTINN, Soprano

The success of this famous soprano at the Metropolitan has been very great, and the opinions of the critics of Berlin and London have been echoed by the New York musical public. The Victor, with its usual promptness, now offers five fine records by this talented singer, the numbers being selected from the operas in which she has made her greatest triumphs.

Ten-inch, with orchestra—\$2.00 each

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|-------|--|---------|
| 91086 | Madama Butterfly— <i>L'ultima scena</i> (Final Scene of the Opera) (<i>In Italian</i>) | Puccini |
| 91084 | Madama Butterfly— <i>Sai cos' ebbe cuore</i> (Do You Know, My Sweet One) (<i>In Italian</i>) | Puccini |



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DESTINN

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|-------|--|--------|
| 91083 | Mignon— <i>Kennst du das Land?</i> (Knowest Thou the Land?) (<i>In German</i>) | Thomas |
|-------|--|--------|

Twelve-inch, with orchestra—\$3.00 each

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|-------|--|---------|
| 92058 | Aida— <i>O Vaterland</i> (Oh, My Fatherland) (<i>In German</i>) | Verdi |
| 92057 | Madama Butterfly— <i>Un bel di vedremo</i> (Some Day He'll Come) (<i>In Italian</i>) | Puccini |

BESSIE ABBOTT, Soprano

Bessie Abbott began her musical career a few years ago in light opera, but although in a measure successful, she was ambitious and never ceased studying. She made her début at the Opéra in "Romeo and Juliette" with success, singing there two seasons.

Miss Abbott's voice is pure and sweet, her tones possessing the delightful freshness of youth. Her upper notes are exquisite in their beauty and clearness, while her command of colorature shows how faithfully she has studied.

Ten-inch, with orchestra—\$2.00 each

87003 Martha—*Qui sola vergin rosa*
(*Last Rose of Summer*) (*Italian*)

87007 Romeo et Juliette—Valse
(*In French*) **Gounod**

Twelve-inch, with orchestra—\$3.00 each. In Italian

88051 Flauto Magico—Aria della Regina

88084 Lakmé—Où va la jeune Hindoue (Bell Song) (*In French*)

88171 Mignon—Polonese, Io son Titania

88129 Mireille—Valse (*In French*)

88110 Parla Waltz (*Speak!*)

88050 Rigoletto—Caro nome (Dearest Name)



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ABBOTT

Mozart
Delibes
Thomas
Gounod
Arditi
Verdi

TITTA RUFFO, Baritone

In addition to its superb list of records by the favorite Metropolitan and Manhattan artists, the Victor continues to put out records of famous singers who have not yet appeared in America. The Michailowa, Elman, Battistini, Huguet and Paoli records were followed by the Ruffo records; and they have created something of a sensation in musical circles.

Titta Ruffo is said by the European and South American critics to be the greatest of Italian baritones; and his performance of *Hamlet* in Thomas' opera is declared to be in every way a remarkable one. At the opening of the new Colon Opera House in Buenos Ayres, *Hamlet* was given, and such was the enthusiasm that the management was forced to temporarily abandon the advertised repertoire and give Thomas' opera for several nights in succession.

Two numbers from the opera are offered to Victor audiences—the great drinking song in Act III, given with the Chorus of La Scala; and the love duet from Act I, sung with Mme. Galvany, the famous Milan soprano (found on page 90), besides a record of the *Largo al factotum*,



RUFFO AS HAMLET

sung as only Ruffo can sing it.

It is not likely that this great baritone will appear in America until the season of 1910-11, but his glorious voice is now here in all its beauty and power, ready to delight Victor owners and their friends.

Twelve-inch, with orchestra—\$3.00. In Italian

92039 Barbiere di Siviglia—Largo al factotum (Cavatina) (*Room for the Factotum*)

92037 Hamlet—Brindisi (Drinking Song) (*With Chorus of La Scala, Milan*)

Rossini
Thomas

MME. ERNESTINE SCHUMANN-HEINK



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SCHUMANN-HEINK

Ernestine Schumann-Heink is the most popular and beloved contralto who has ever visited America. Her superb voice and thoroughly artistic singing and acting have endeared her to audiences and friends everywhere.

Mme. Schumann-Heink's first appearance in New York was in 1898, and she was such a great success that American audiences refused to allow her to return to Germany, and she has been in this country almost continuously for twelve years. Sung in German unless otherwise indicated.

Ten-inch, with orchestra—\$2.00 each.

- 87032 { (1) **Children's Prayer** *In English* Reger
(2) **Liebesfeier** (*Love's Celebration*) Weingartner

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|-------|---|----------|
| 87020 | Danza, The (<i>In English</i>) | Chadwick |
| 87013 | Der Tod und das Mädchen (<i>Death and the Maiden</i>) | Schubert |
| 87012 | Fruhlingszeit (<i>Springtide</i>) | Becker |
| 87022 | Irish Love Song (<i>In English</i>) | Lang |
| 87021 | Treue Liebe (<i>True Love</i>) <i>Folk Song</i> | |
| 81085 | Wiegenlied (<i>Cradle Song</i>) | Brahms |

Twelve-inch, with orchestra—\$3.00 each. In German

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|-------|--|--------------------|
| 88187 | Der Prophet—Ach, mein Sohn! (<i>My Son!</i>) | Meyerbeer |
| 88155 | Es ist bestimmt in Gottes Rath (<i>It is Ordained by God's Decree</i>)
<i>Folk Song</i> | Mendelssohn |
| 88118 | His Lullaby (<i>In English</i>) | Carrie Jacobs Bond |
| 88139 | I und mei Bua (<i>I and My Boy</i>) <i>Yodel Song</i> | Millocker |
| 88093 | Leggiero invisible (<i>Oh, Light Invisible!</i>) (<i>In Italian</i>) | Arditi |
| 88188 | Lucrezia Borgia—Brindisi (<i>It is Better to Laugh</i>) | Donizetti |
| 88090 | Mignon—Kennst du das Land (<i>Knowest Thou the Land</i>) | Thomas |
| 88197 | Mondnacht (<i>Moonlight</i>) | Schumann |
| 88091 | Orfeo—Ach, Ich habe sie verloren (<i>I Have Lost My Eurydice</i>) | Gluck |
| 88094 | Prophète—Prison Scene, Part I (<i>In French</i>) | Meyerbeer |
| 88095 | Prophète—Prison Scene, Part II (<i>In French</i>) | Meyerbeer |
| 88092 | Rheingold—Weiche, Wotan, Weiche! | Wagner |
| 88140 | Rienzi—Gerechter Gott! (<i>Righteous God!</i>) | Wagner |
| 88189 | Rinaldo—Lascia ch'io pianga (<i>My Tears Shall Flow</i>) (<i>In Italian</i>) | Handel |
| 88108 | Rosary, The (<i>In English</i>) | Nevin |
| 88190 | Samson und Delilah—Mein Herz (<i>My Heart at Thy Sweet Voice</i>) | Saint-Saëns |
| 88138 | Stille Nacht, heilige Nacht (<i>Silent Night</i>) | Gruber |
| 88191 | St. Paul—But the Lord is Mindful | Mendelssohn |
| 88196 | Titus—Sextus Aria (<i>In Italian</i>) | Mozart |

Note.—Mme. Schumann-Heink now sings exclusively for the Victor.

New Records by LOUISE HOMER

Mme. Homer's success in the opera this season has been very great. Her voice, lovely and perfectly trained as it was, has gained in richness and color, and it is a real delight to hear her sing.

It is with great pleasure that we offer to our patrons the splendid new records which this singer has just made. She is quite delighted with them, and pronounces them perfect reproductions of her voice. These widely contrasting selections exhibit well Mme. Homer's great ability.

The Homer numbers are sung in English or Italian unless otherwise indicated.

Ten-inch, with orchestra—\$2.00 each

87009 At Parting Rogers

87033 Trovatore—*Stride la vampa*
(Fierce Flames are Soaring)



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HOMER

Verdi

Twelve-inch, with orchestra—\$3.00 each

85110 Adriana Lecouvreur—*Acerba voluttà* (Fatal Passion)

Cilèa

88204 Die Lorelei—(The Loreley) (In German)

Liszt

85102 Elijah—*O Rest in the Lord*

Mendelssohn

88200 Faust—*Quando a te lieta* (When All Was Young)

Gounod

85109 Faust—*Le parlote d'amor* (Flower Song)

Gounod

85104 Gioconda—*Voce di donna* (Angelic Voice)

Ponchielli

85107 Huguenots—*Nobil Signor salute!* (Noble Sirs, I Salute You)

Meyerbeer

88083 Lost Chord, The

Sullivan

85105 Martha—*Esser mesto il mio cor* (Softly Whispers a Voice)

Flotow

85103 Messiah—*He Shall Feed His Flock*

Handel

88128 Old Black Joe

Foster

88199 Samson et Dalila—*Mon coeur s'ouvre à ta voix* (My Heart at Thy Sweet Voice) (In French)

Saint-Saëns

88201 Samson et Dalila—*Amour, viens aider* (Love, Lend Me Thy Might) (In French)

Saint-Saëns

88132 Stabat Mater—*Fac ut portem* (Endow Me)
(In Latin)

Rossini

A Wagner Aria by ANTON VAN ROOY

Twelve-inch, with orchestra—\$3.00. In German

92062 Lohengrin—*Dank, König, dir, das du zu richten kamst!* (Frederick's Charge Against Elsa, Act I)

The host of admirers of this famous Dutch artist, whose sonorous bass is now at its best, will be greatly pleased by the issue of this record of the dramatic air of *Telramund*. Mr. Van Rooy, whose fine impersonations of Wagnerian rôles are familiar to opera goers, is always an effective *Frederick*, acting the part with the ruggedness it demands and singing the difficult music in the true Wagnerian style.



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VAN ROOY

JEANNE GERVILLE-RÉACHE, Contralto



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GERVILLE-RÉACHE

The Victor Company begs to announce seven records by the famous French contralto of the Manhattan Opera. Mme. Gerville-Réache has selected several complete novelties for her Victor list, including an air from one of Gounod's early operas never heard in America; and the beautiful "Va, laisse couler" from Massenet's Werther, just revived at the New theatre.

This accomplished young artist is a native of the Basque country in southwest France. Her mother was Spanish, while her father was French, being long a Colonial Governor of Guadeloupe. Even when a child her voice was phenomenal for its unusual quality; and when Mme. Calvé heard it she advised that it be trained for an operatic career.

To the great Critics of Paris is due the credit for the development of this wonderful voice, now remarkable for its wide range and exquisite quality—attributes which are strikingly shown in the beautiful records Mme. Gerville-Réache has made for the Victor.

Opera goers who have enjoyed the impersonations given by this charming artist will be delighted at the opportunity now afforded them of hearing her in their own homes.

Ten-inch, with orchestra—\$2.00 each. In French

- 87039 **Carmen**—*En vain pour éviter (Card Song—In Vain I Sort the Cards)* Bizet
 87035 **Chanson Slave** (*Slavonic Song*) Chaminade
 87027 **Werther**—*Va, laisse couler mes larmes (My Tears Shall Flow)* Massenet

Twelve-inch, with orchestra—\$3.00 each. In French

- 88198 **Orfeo**—*J'ai perdu mon Euridice (I Have Lost My Eurydice)* Glück
 88205 **Reine de Saba**—*Plus grand dans son obscurité (More Regal Than a King)* Gounod
 88184 **Samson et Delilah**—*Mon coeur s'ouvre à ta voix (My Heart at Thy Sweet Voice)* Saint-Saëns
 88166 **Sapho**—*O ma lyre immortelle (Oh, My Immortal Lyre)* Gounod

EMMA JUCH, Soprano

Emma Juch is one of the foremost of American sopranos, and her successful tours of the United States and Mexico with the Emma Juch Opera Company are well remembered. Mme. Juch now devotes herself wholly to concert and oratorio work, in which she has been highly successful.

Ten-inch—\$1.00. In English

- 64018—**Messiah**—*He Shall Feed His Flock—Part II (Come Unto Him)* Handel

Twelve-inch—\$1.50. In German

- 74014—**Lohengrin**—*Elsa's Traum (Elsa's Dream)*

Wagner



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JUCH

FRANCESCO TAMAGNO, Tenor

On August 31, 1905, at the age of 54, this famous artist, the greatest tenor of his time, died at Varese, Italy.

Tamagno was the son of a rural inn-keeper near Turin, and to his active out-door life he doubtless owed his wonderful physique—that great chest and iron throat which produced those wonderful robust tones that have never been equaled.

Though this great singer has passed away, we can still hear that matchless voice, thanks to science, which has made it possible to record it imperishably. Delightful as it is for one's own diversion to bring back the true record and ring of a voice that is far away, how much stranger, how much more extraordinary it seems when we are able to recall from the world of shadows the sound of a voice that is still! Such undreamed-of things are now made possible to us and to our grandchildren, and they will be able to compare this great voice with those of their own time.

Tamagno's death has naturally stimulated public interest in the eight magnificent records which he made for the Victor Company. Always attractive by reason of their faithful reproduction of his great voice, they are now doubly interesting because of the fact that, although the possessor of this wonderful voice has passed away, the voice still lives, just as beautiful, just as powerful, as of old. Records of this famous artist are issued only by the Victor Company, Tamagno having agreed not to sing for any other company during his lifetime, being very jealous of his reputation, and wishing to feel sure that these records would be of the highest possible quality. This could only be assured by entrusting the task of recording them to the Victor.

The entire Laboratory Staff went by invitation to Tamagno's palace at San Remo on the Riviera, where an improved recording plant was erected, and there, in his own palace, at his leisure, he made the records which are to preserve his voice for all future generations.



Copy't Falk, N. Y.

TAMAGNO

Ten-inch—\$5.00 each. In Italian

- | | | |
|-------|---|-----------|
| 95004 | Andrea Chenier— <i>Improvviso</i> | Giordano |
| 95009 | Guillaume Tell— <i>O muto asil (Blessed Abode)</i> | Rossini |
| 95010 | Guillaume Tell— <i>Corriam corriamo (To the Rescue)</i> | Rossini |
| 95002 | Otello— <i>Morte d'Otello (Death of Othello)</i> | Verdi |
| 95003 | Otello— <i>Ora e per sempre (Forever Farewell)</i> | Verdi |
| 95005 | Prophète— <i>Inno (Hymn)</i> | Meyerbeer |
| 95007 | Prophète— <i>Sopra Berta l'amor mio</i> | Meyerbeer |
| 95006 | Trovatore— <i>Di quella pira (Tremble, Ye Tyrants)</i> | Verdi |



DE LUSSAN

ZELIE DE LUSSAN, Soprano

Ten-inch—\$1.00 each In French

- | | | |
|-------|--|---------|
| 64003 | La Paloma In Spanish | Yradier |
| 64005 | Mignon— <i>Connais tu le pays (Dost Thou Know that Fair Land?)</i> | Thomas |



Copy't Dupont

PLANÇON

POL PLANÇON, Bass

This accomplished and popular singer was born in the Ardennes, where his boyhood was spent. His father did not sympathize with his professional ambitions, intending him for a merchant. Incurring the displeasure of his family, he entered the *École Duprez* through the influence of Ritter. Duprez, who was then the greatest living teacher of diction, taught young Plançon in the most thorough manner, and to-day there is no artist before the public who sings with more artistic finish, and with more careful attention to enunciation, phrasing and expression.

Plançon! What delightful memories the name recalls—of a graceful and impressive figure, superb acting, artistic singing; clear-cut enunciation, whether in French, German, or

Italian; and pervading all, a great personal magnetism.

As *Méphistophèles*, he is the polished, sardonic, mocking fiend; as *Sarastro* he becomes the dignified high-priest; as *Capulet*, the stern father of the young *Juliette*—whatever the rôle, the poise, the confident repose and the artistic finish of his singing give unbroken delight.

Ten-inch—\$2.00 each. In French

81065	Dinorah— <i>Chant du Chasseur</i> (Hunting Song)	Meyerbeer
81040	Faust— <i>Sérénade Méphistophèles</i>	Gounod
81023	Noël (Holy Night)	Adam
81035	Romeo et Juliette— <i>Couplets de Capulet</i> (Capulet's Air)	Gounod
81033	Stabat Mater— <i>Pro peccatis</i> (In Latin)	Rossini

Ten-inch, with orchestra—\$2.00 each. In French

81034	Damnation de Faust— <i>Sérénade</i>	Berlioz
81087	Damnation de Faust— <i>Chanson de la puce</i> (Flea Song)	Berlioz
81038	Faust— <i>Le veau d'or</i> (The Calf of Gold)	Gounod
81086	Martha— <i>Canzone del porter</i> (Porter Song) (In Italian)	Flotow

Twelve-inch—\$3.00 each. In French

85042	Flauto Magico— <i>Invocazione</i> (Great Isis) (In Italian)	Mozart
85077	Flauto Magico— <i>Qui sdegno</i> (Within These Sacred Walls) (In Italian)	Mozart
85065	Jésus de Nazareth	Gounod
85076	Le Cor (The Horn)	A. Flégier
85023	Le Lac (The Lake)	Neidermeyer

Twelve-inch, with orchestra—\$3.00 each. In French

85117	Damnation de Faust— <i>Voici des roses</i> ('Mid Banks of Roses)	Berlioz
85124	Étoile du Nord— <i>O jours heureux</i> (Oh Happy Days)	Meyerbeer
85100	Faust— <i>Sérénade Méphistophèles</i>	Gounod
85119	Le Caid— <i>Air du Tambour Major</i> (Drum Major's Air)	Thomas
85024	Les Deux Grenadiers (The Two Grenadiers)	Schumann
85020	Les Rameaux (Palm Branches)	J. Faure
85126	Mignon— <i>Ninna Nanna</i> (Lullaby) (In Italian)	Thomas
85099	Noël (Holy Night)	Adam
85125	Robert le Diable— <i>Invocation</i> (Ye Slumb'ring Nuns!)	Meyerbeer

ANTONIO SCOTTI, Baritone

One of the most valued and gifted artists of the Metropolitan Opera Company is Antonio Scotti, the well-known baritone. He was born in Naples, and even as a child showed a desire to become a singer.

At the age of 23, after he had studied for four years, he made his début at the Teatro Reale, in Malta, as *Amonasro* in "*Aïda*," singing later at that house in nine other rôles. He did not become prominent until his subsequent engagement at the Teatro Manzoni, in Milan, a small but aristocratic theatre. There he scored distinct successes in "*I Puritani*," "*La Favorita*" and "*Ernani*."

This great baritone is repeating his previous successes and thrilling the audiences with his wonderful display of dramatic power. Scotti's impressively tragic impersonation of *Rigoletto* and his powerful and convincing *Tonio* are two of the most striking features of the Metropolitan season, while as *Falstaff* he achieved an artistic triumph, revealing himself as a worthy successor to Maurel in the many moods required by this exacting part.



SCOTTI

Ten-inch—\$2.00 each. In Italian

81042	<i>Aïda—Sortita Amonasro</i> (<i>Amonasro's Narrative</i>)	Verdi
81022	<i>Faust—Dio possente</i> (<i>Even the Bravest Heart</i>)	Gounod
81063	<i>La Mandolinata</i>	Paladilhe
81021	<i>Pagliacci—Prologo</i> (<i>Prologue</i>)	Leoncavallo

Ten-inch, with Orchestra—\$2.00 each.

87040	<i>Otello—Brindisi</i> (<i>Drinking Song</i>)	Verdi
87034	<i>Sonnambula—Vi ravviso</i> (<i>As I View These Scenes</i>)	Bellini

Twelve-inch—\$3.00 each. In Italian

85044	<i>Ballo in Maschera—Eri tu</i> (<i>Is it Thou?</i>)	Verdi
85067	<i>Don Carlos—Per me giunto</i> (<i>Death of Rodrigo</i>)	Verdi
85031	{ (1) <i>Rigoletto—Deh non parlare al misero</i> (<i>Recall Not the Past</i>)	Verdi
	{ (2) <i>Don Giovanni—Fin ch'han dal vino</i> (<i>Wine, Flow a Fountain</i>)	
		Mozart

Twelve-inch, with orchestra—\$3.00 each. In Italian

88194	{ (1) <i>Don Giovanni—Serenata, "Deh vieni alla finestra"</i> (<i>Open Thy Window, Love</i>)	Mozart
	{ (2) <i>Falstaff—Quand'ero paggio.</i> (<i>When I Was Page</i>)	
88195	<i>Falstaff—Monologo, "L'Onore! Ladri!"</i> (<i>Honor, Ye Ruffians!</i>)	Verdi
88203	<i>Faust—Dio possente</i> (<i>The Bravest Heart Shall Swell</i>)	Gounod
88083	<i>Maria Mari</i> (<i>Neapolitan Song</i>)	
88082	<i>Otello—Brindisi, "Inaffia l'ugola"</i> (<i>Drinking Song</i>)	Verdi
88030	<i>Otello—Credo</i> (<i>Cruel is He the God</i>)	Verdi
88029	<i>Pagliacci—Prologo</i> (<i>Prologue</i>)	Leoncavallo
88032	<i>Rigoletto—Monologo—Pari siamo</i> (<i>We are Equal</i>)	Verdi
88028	<i>Sonnambula—Vi ravviso</i> (<i>As I View These Scenes</i>)	Bellini
88122	<i>Tosca—Cantabile Scarpia</i> (<i>Venal, My Enemies Call Me</i>)	Puccini

Note.—Signor Scotti sings exclusively for the Victor.



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JOURNET

MARCEL JOURNET, Bass

This sterling artist was a member of the Metropolitan Opera Company from 1890 to 1908, and is a great favorite with American opera goers. He is possessed of a magnificent voice, full and resonant, has a fine stage presence and fills any rôle entrusted to him in an artistic manner.

Ten-inch, with orchestra—\$1.00. In French

64035 *Bohème*—*Vecchia zimarra* (Coat Song) (In Italian) Puccini

64011 *Chanson des Peupliers* Doria

64077 *Ernani*—*Infelice e tuo credevi* (Unhappy One) (In Italian)

64036 *Faust*—*Le veau d'or* (The Calf of Gold) Gounod

64013 *Lohengrin*—*Koenig's Gebet* (King's Prayer)

64014 *Martha*—*Canzone del porter* (Porter Song) (In Italian) Flotow

Twelve-inch, with orchestra—\$1.50 each. In French

74104 *Barbiere*—*La calunnia* (Slander's Whisper) (In Italian) Rossini

74103 *Contes d'Hoffman*—*Air de Dapertutto* Offenbach

74011 *Don Carlos*—*Ella giammai m'amò* Verdi

74008 *Ernani*—*Infelice* (Unhappy One) (In Italian) Verdi

74036 *Faust*—*Sérénade Méphistophèles* Gounod

74123 *Jongleur de Nôtre Dame*—*Légende de la Tango* Massenet

74009 *Lakmé*—*Ton doux* (Lakmé, Your Brow is Sad) Delibes

74039 *La Marseillaise* De l'Isle

74038 *Les Deux Grenadiers* (The Two Grenadiers) Schumann

74037 *Les Rameaux* (The Palms) J. Faure

74006 *Tannhäuser*—*O du mein holder Abendstern* (Song to the Evening Star) (In German) Wagner

CARLO ALBANI, Tenor

Ten-inch, with orchestra—\$1.00 each. In Italian

64082 *Ballo in Maschera*—*Barcarola* Verdi

64081 *Trovatore*—*Deserto sulla terra* (Naught on Earth) Verdi

Twelve-inch, with orchestra—\$1.50 each. In Italian

74095 *Forza del Destino*—*Oh tu che in seno agl' angeli* Verdi

74096 *Lolita*—*Spanish Serenade* Buzzi-Peccia

74098 *Lucrezia Borgia*—*Di pescatore ignobile* Donizetti

74097 *Pagliacci*—*Vesti la giubba* Leoncavallo

74099 *Otello*—*Ora e per sempre addio* (Farewell) Verdi



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ALBANI

EMILIO DE GOGORZA, Baritone

Emilio de Gogorza is one of the best-known baritones in America. His well-trained voice and artistic interpretations are quite familiar to concert goers, and he sings a remarkable variety of music with admirable skill and unimpeachable good taste.

Note.—When language is not indicated the numbers are sung in English or Italian.

Ten-inch, with orchestra—\$1.00 each

- 64038 For All Eternity (Mascheroni)
64041 La Sevillana (In Spanish)
64042 Linda Mía—Spanish Folk Song
64045 La Tempestad—Monólogo
(In Spanish) Chapí
64101 Lina—Chanson Napolitaine (In French)
64043 Teresita Mía—Spanish Folk Song
64037 The Clang of the Forge



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Symiane

Rodney

Twelve-inch, with orchestra—\$1.50 each

- 74047 Dormi pure!—Sérénade (Sleep On!)
74077 Drink to Me only with Thine Eyes (Old English)
74042 El Canto del Presidiario (In Spanish)
74105 O sole mio—Neapolitan Folk Song
74086 Semele—Where'er You Walk
74041 The Holy City
74118 { (1) Mother o' Mine
{ (2) The Lark Now Leaves Its Wat'ry Nest

Scuderi

Alvarez

Capua

Handel

Adams

Tours

Parker

Twelve-inch, with orchestra—\$3.00 each

- 88181 Barbieri—Largo al factotum (Room for the Factotum)
88173 Caro mio ben (Cans't Thou Believe)
88178 Carmen—Canción del Toreador (Toreador Song) (In Spanish)
(With New York Opera Chorus)
88174 Faust—Dio possente (Even the Bravest Heart)
88177 God, My Father (From "Seven Last Words of Christ")
88180 Hamlet—Brindisi (Drinking Song) (In French)
88153 Hérodiade—Vision fugitive (Fleeting Vision) (In French)
88175 Il Trovatore—Il balen (The Tempest of the Heart)
88176 Pagliacci Prologo (Prologue)
88179 Rigoletto—Monologo, "Pari siamo" (We are Equal)
88172 Roi de Lahore—Promesse de mon avenir (Oh Promise of a Joy Divine)
(In French)
88154 Tannhäuser—O du mein holder Abendstern (Evening Star)
(In German)

Rossini

Giordani

Bizet

Gounod

Dubois

Thomas

Massenet

Verdi

Leoncavallo

Verdi

Massenet

Wagner

Note.—Mr. de Gorgoza sings exclusively for the Victor Company.



MATTIO BATTISTINI

Six BATTISTINI Records

The recent triumph of this great baritone at Covent Garden was to be expected after his successes on the Continent, where he was pronounced by the critics to be one of the greatest artists of the time.

It is with pleasure that we are able to offer three splendid solos by this famous singer, besides three selections from Ernani, including two made with the assistance of the chorus of La Scala, Milan.

**Twelve-inch, with orchestra—
\$3.00 each. In Italian**

- 92006 Don Sebastiano—**
O Lisbona **Donizetti**
92005 Martha—Il mio Lionel
(My Unhappy Lionel)

- 92004 Zampa—Perchè tremar (Why Dost Thou Tremble)** **Herold**
Mattia Battistini—Aristodemo Sillich
Twelve-inch, with orchestra—\$3.00. In Italian
92007 Ernani—La vedremo o veglio audace (Audacious One) **Verdi**
Battistini, Corsi and Chorus
Twelve-inch, with orchestra—\$3.00. In Italian
92008 Ernani—Vieni meco sol di rose (Come, Dearest Maiden) **Verdi**
Mattia Battistini—Emilia Corsi—Luigi Colazza—Aristodemo Sillich
Twelve-inch, with La Scala Chorus and orchestra—\$3.00
92046 Ernani—O sommo Carlo (Oh, Noble Carlos) **Verdi**

NICOLA ZEROLA, Tenor

Nicola Zerola, the new tenor of the Manhattan Opera House, can almost be said to be self taught, as he studied barely two years at the Conservatory of Naples, where he acquired the fundamentals of the art; and this knowledge he applied to self tuition, developing his voice by a daily system of exercises. That this system was highly successful none can doubt who hears the smoothness of his singing and the power and brilliancy of his high tones.

With its customary promptness, the Victor has secured the exclusive services of this great tenor, and now presents three splendid records of his voice—two arias from Verdi's Masked Ball, including the exquisite *Barcarolle*, one of the most beautiful of all tenor airs; and the impressive Death Scene from *Othello*, which Zerola sings superbly. Victor audiences are to be congratulated on the exclusive engagement of this famous singer.



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ZEROLA

- Ten-inch, with orchestra—\$2.00 each. In Italian**
87036 Ballo in Maschera—Barcarola, "Di' tu se' fedel" (The Waves Will Bear Me) **Verdi**
87037 Ballo in Maschera—La rivedrò nell'estasi (I Shall Behold Her) **Verdi**
Twelve-inch, with orchestra—\$3.00. In Italian
88202 Otello—Morte d' Otello (Death of Othello) **Verdi**

CHARLES DALMORES, Tenor

Mr. Dalmores has made a splendid success at the new Opera House, and has proven the best French tenor heard in New York in many years.

This young artist was born at Nancy, France, in 1872, and made his début at Rouen in 1899—with such success that he was engaged for the Brussels Opera, where he sang *Siegfried* in the first production of the opera in French. His Brussels triumphs were repeated at Covent Garden, where he is a great favorite.



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DALMORES

Ten-inch, with orchestra—\$2.00

81088 Contes d'Hoffman—*C'est elle*
(*'Tis She!*) (*In French*) **Offenbach**

Twelve-inch, with orchestra—\$3.00 each
In French

85122 Carmen—*Air de la fleur.* (*Flower Song*) **Bizet**

85121 Romeo et Juliette—*Cavatine.* (*Fairest Sun*)

Gounod

85123 Trovatore—*Ah! si ben mio.* (*The Vows We Fondly Plighted*)
(*In Italian*)

Verdi
Nine Records by MISCHA ELMAN

This young Russian violinist is quite the sensation of the day, and has attained artistic heights that would seem impossible to one so young. Elman is a positive genius and cannot be classed as a mere prodigy, though it cannot be denied that such phenomenal powers are more interesting because of his youth.

London and Berlin critics were absolutely amazed at this young virtuoso's maturity and independence of conception, his superb command of violin and bow and his marvelous delivery; and Elman's American tour has demonstrated that these critics were right when they declared that for sheer genius this amazing boy has never been equalled, and that his mastery over the technic of violin playing is as perfect as that of any virtuoso of the time.



ELMAN

Ten-inch—\$1.00 each

61182 Faust—*Fantasia from Garden Scene*

Gounod

61184 Gavotte

Böhm

61180 { (1) Moment Musical
{ (2) Perpetuo Mobile

Schubert
Böhm

61185 Serenade

Drigo

61183 Swing Song

Barns

Twelve-inch—\$1.50 each

71039 { (1) Gavotte
{ (2) German Dance. (*Deutscher Tanz*)

Grossec
Dittersdorf

74053 Mélodie

Tschaikowsky

74052 Nocturne in E flat

Chopin

71038 Rondo Capriccioso—*Introduction*

Saint-Saëns

74051 Souvenir de Moscow

Wieniawski



WILLIAMS

H. EVAN WILLIAMS, Tenor

The public is to be congratulated on the issue of twenty-nine records by this great American tenor, whose popularity is widespread throughout the country. His voice is now at its best, and its beautiful quality, as well as the exquisite phrasing of which he is such a master, are much in evidence in these selections.

The tenor's old friends, who are countless, have been delighted at the opportunity of hearing him on the Victor, and the records have made him many new admirers.

Mr. Williams' operatic records continue to give much pleasure to a very large class of people who prefer to hear songs and operatic airs given in plain English.

Ten-inch, with orchestra—\$1.00 each. In English

64109 Absent Metcalf

64078 A Dream Bartlett

64105 Auld Lang Syne Burns

64106 Holy Night (*Cantique de Noël*) ('Cello *obbligato* by Louis Heine) Adam

64092 Lead Kindly Light Newman-Dykes

64102 Little Boy Blue (*Poem by Eugene Field*) Nevin

64088 Mary of Argyle Nelson

64086 Queen of Sheba—*Lend Me Your Aid—Part I* (*Recitative*) Gounod

64096 Queen of Sheba—*Lend Me Your Aid—Part II* Gounod

✓ 64093 Serenade Schubert

64080 Sweet Miss Mary Neidlinger

64100 The Lass of Richmond Hill McNally

Twelve-inch, with orchestra—\$1.50 each. In English

74100 All Through the Night (*Welsh Air*)

74129 Bohème—*Rudolph's Narrative* (*Thy Hands are Frozen*) Puccini

74122 Carmen—*Flower Song* Bizet

74109 Come into the Garden, Maud Balfe

74119 Crossing the Bar Willeby

74088 Elijah—*If With All Your Hearts* Mendelssohn

74141 Favorita—*Spirit So Fair* (*Spirto gentil*) Donizetti

74131 Judas Maccabaeus—*Sound an Alarm* Handel

74130 Lohengrin—*Lohengrin's Narrative* Wagner

74089 Love Abiding Jordan

74094 Love Shall Be Lord Corbett

74128 Martha—*Like a Dream* (*M'appari*) Flotow

74115 Meistersinger—*Prize Song* Wagner

74126 Messiah { (1) *Recitative—Thy Rebuke*
(2) *Aria—Behold and See* Handel

74127 Prodigal Son—*How Many Hired Servants* Sullivan

74093 Stabat Mater—*Cujus animam* (*In Latin*) Rossini

74136 St. Paul—*Be Thou Faithful* Mendelssohn

MAUD POWELL, Violinist

Maud Powell is to-day the most accomplished of women violinists, and critics and public unite in pronouncing her the greatest player of her sex. But Miss Powell asks no indulgence because of her sex—she draws a bow as steady and true as any one of her masculine colleagues, and unites the strength and virility of a man with the refined sentiment of a woman. Her tone is large and sensuous; she phrases beautifully and has a fine sense of rhythm.



POWELL

Ten-inch, accompaniment by George Falkenstein—\$1.00 each

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|-------|--|-------------|
| 64075 | Melodie (<i>Opus 26</i>) | Glück |
| 64073 | Menuett | Mozart |
| 64028 | Polonaise (<i>Opus 38</i>) | Vieuxtemps |
| 64074 | Souvenir (<i>Morceau</i>) | Drdla |
| 64027 | Slavonic Cradle Song (<i>Berceuse Slave, Op. 11</i>) | Neruda |
| 64076 | (1) The Bee (Schubert) (2) Minute Waltz | Chopin |
| 64104 | Mazurka (<i>Opus 26</i>) | A. Zarzycki |
| 64103 | At the Brook | Boisdeffre |

Twelve-inch, accompaniment by George Falkenstein—\$1.50

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|-------|---|-------------|
| 74026 | Finale from E minor Concerto (<i>Op. 64</i>) | Mendelssohn |
| 74025 | St. Patrick's Day (<i>Boquet Americain, Op. 33</i>) | Vieuxtemps |
| 74135 | Thäis— <i>Intermezzo</i> (<i>Meditation Religieuse</i>) | Massenet |

ELLEN BEACH YAW, Soprano

Ellen Beach Yaw is an American girl, of whom her countrymen are justly proud, and her success in the United States and Europe is well known to all concert goers. Her voice is young, fresh and brilliant, and its register quite remarkable.

Ten-inch, with orchestra—\$1.00

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|-------|---------------------------------------|--------|
| 64079 | Swiss Echo Song (<i>In English</i>) | Eckert |
|-------|---------------------------------------|--------|

Twelve-inch, with orchestra—\$1.50

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|-------|---|-------|
| 74090 | Lakmé— <i>Où va la jeune Hindoue</i>
Bell Song (<i>In French</i>) | |
| 74092 | Marriage of Jeannette— <i>Night-
ingale's Song</i> (<i>In French</i>) | Masse |



YAW

MARIO ANCONA, Baritone



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ANCONA

Perfect phrasing of difficult passages, a remarkably even and rich quality of voice, superb acting as *Rigoletto*, *Germont*, *Tonio* and *Escamillo*—these are some of the reasons for the success of this sterling baritone.

The pleasure of listening to such a voice as this should be within the reach of every music lover in America. The Victor has, therefore, recorded some of Ancona's most famous numbers, and the records are superb in every way.

Signor Ancona will now sing *exclusively* for the Victor.

Ten-inch, with orchestra—\$2.00 each.
In Italian

87015 Otello—Era la notte (*Cassio's Dream*) **Verdi**

87014 Puritani—Ah! per sempre (*To Me Forever Lost*) **Bellini**

87006 Traviata—Di Provenza il mar (*In Fair Provence*) **Verdi**

Twelve-inch, with orchestra—\$3.00 each. In Italian

88170 Andrea Chenier—Monologo (*Un di m'era di gioia*) **Giordano**

88081 Ballo in Maschera—Eri tu (*Is it Thou?*) **Verdi**

88169 Dinorah—Sei vendicata assai **Meyerbeer**

88062 Ernani—O de' verd' anni miei (*Oh Bright and Fleeting Shadows*) **Verdi**

88063 Favorita—A tanto amor (*Thou Flow'r Beloved*) **Donizetti**

88056 Faust—Dio possente (*Even the Bravest Heart*) **Gounod**

88167 La mia bandiera **Rotoli**

88055 Pagliacci—Prologo (*Prologue*) **Leoncavallo**

88168 Sérénade de Don Juan (*In French*) **Tschaikowsky**

MAURICE RENAUD, Baritone

Maurice Renaud is one of the greatest baritones Europe has ever produced. Born at Bordeaux in 1862, he was sent to the Paris Conservatoire at the age of nineteen, and made his début two years later at Brussels in Reyer's opera, *Sigurd*. After seven years at Brussels, he went to the Paris Opéra Comique, and in the following year was engaged for the Opéra, where he has made the greatest success in the history of that famous temple of music.

Renaud has made a pronounced success at the Manhattan in New York.

Ten-inch, with orchestra—\$2.00 each. In French

91072 Le Soir (*At Evening*) **Gounod**

91070 Noël Païen **Maessenet**

91067 Tannhäuser—O douce étoile (*Song to the Evening Star*) **Wagner**



RENAUD IN "TANNHAUSER"

GIUSEPPE CAMPANARI, Baritone

Giuseppe Campanari was born in Venice, and in early life played the 'cello at La Scala, Milan. Young Campanari was ambitious, however, and endeavored to improve his naturally good voice at every opportunity. In 1884 he was engaged by the Boston Symphony Orchestra, and after arriving in America took up vocal studies in earnest.

Campanari's great voice is always under perfect control, and he is equally at home in the sustained dignity of the Traviata aria or the brilliant dash of the Toreador song.



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CAMPANARI

Ten-inch, with orchestra—\$2.00—In Italian

81071 Traviata—*Di Provenza. (In Fair Provence)* Verdi

Twelve-inch, with orchestra—\$3.00 each.—In Italian

85080 Ballo in Maschera—*Eri tu (Is it Thou?)* Verdi

85073 Carmen—*Canzone del Toreador (Toreador Song)* Bizet

85087 Ernani—*O de' verd' anni miei (Oh Bright and Fleeting Shadows)* Verdi

85086 Faust—*Dio possente (Even the Bravest Heart)* Gounod

85088 Hérodiade—*Vision fuggitiva (Fleeting Vision)* Massenet

85078 L'Africaine—*Adamastor, Re dell' onde profonde (Adamastor, Ruler of the Ocean)* Meyerbeer

85079 Rigoletto—*Monologo—Pari siamo. (We are Equal)* Verdi

85081 Pagliacci—*Prologo. (Prologue)* Leoncavallo

Two Records by GILIBERT

Although the worth of this accomplished baritone was well known to New Yorkers, he has won new triumphs during the past season at the opera, his work being highly praised. His artistic singing will also be remembered as a feature of Mme. Melba's recent concert tours. M. Gilbert has given us here two delightful French songs, delivering them with the artistic finish and good enunciation for which he is noted.

CHARLES GILIBERT, Baritone

Ten-inch, piano accompaniment—\$2.00

81090 Malgré moi—*In French* Pfeiffer

Twelve-inch, piano accompaniment—
\$3.00. In French

85120 Bergerete de Wekerlin—*Mar-
goton (Chanson Populaire)*



Copy't Dupont

GILIBERT

CELESTINA BONINSEGNA, Soprano

Twelve-inch, with orchestra—\$3.00. In Italian

92000 Ballo in Maschera—*Ma dall' arido stelo divulsa. (Yonder Plant Enchanted)* Verdi



WITHERSPOON

Thirteen Records by HERBERT WITHERSPOON

The Victor Company is now able to offer to its patrons a number of fine records by one of the most successful of American bassos, whose superb work with the Metropolitan Opera has deepened the impression already made by him in concert. Mr. Witherspoon is a singer of great intelligence, with a voice and style of unusual beauty. He has an impressive stage presence, distinguished bearing and much personal magnetism. His voice is of ample range, exceptionally well schooled and truly noble in quality, and he is an accomplished master in the art of phrasing.

The difficult oratorio airs are sung in a wonderfully smooth and accurate manner, while Kipling's exquisite verse is delivered with a pathos and intensity of feeling in the highest degree effective.

Ten-inch, with orchestra—\$1.00 each

- | | | |
|-------|---|---------------|
| 64108 | Flow Gently, Sweet Afton (<i>Afton Water</i>) | Burns-Spilman |
| 64071 | Mother o' Mine | Kipling-Tours |

Twelve-inch, with orchestra—\$1.50 each.—*In English*

- | | | |
|-------|---|-------------|
| 74082 | Elijah— <i>It Is Enough</i> | Mendelssohn |
| 74081 | Elijah— <i>Lord God of Abraham</i> | Mendelssohn |
| 74078 | Gipsy John | Clay |
| 74137 | Lost Chord, The | Sullivan |
| 74071 | Meet Me by Moonlight Alone | Wade |
| 74145 | Meistersinger— <i>Was duftet doch der Flieder (The Scent of Elder Flower) (In German)</i> | Wagner |
| 74080 | Messiah— <i>The Trumpet Shall Sound</i> | Handel |
| 74072 | Messiah— <i>Why Do the Nations</i> | Handel |
| 74144 | Parsifal— <i>Char-Freitags-Zauber (Good Friday Spell) Scene from Act III (In German)</i> | Wagner |
| 74070 | Samson— <i>Honor and Arms</i> | Handel |
| 74138 | Seasons— <i>With Joy th' Impatient Husbandman</i> | Haydn |

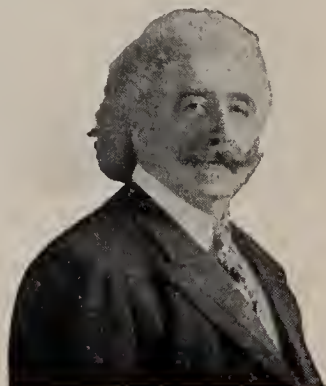
Violoncello Solos by JOSEF HOLLMAN

Ten-inch—\$1.00 each

- | | | |
|-------|---|-------------|
| 64001 | Ave Maria (<i>With orchestra</i>) | Schubert |
| 64046 | Le Cygne (<i>The Swan</i>) (<i>Piano accompaniment</i>) | Saint-Saëns |

Twelve-inch, with orchestra—\$1.50 each

- | | | |
|-------|--|----------|
| 74002 | Andante religioso (<i>Piano accompaniment</i>) | Hollman |
| 74001 | Petite Valse (<i>Morceaux No. 5</i>) | Hollman |
| 74045 | Serenade | Blockx |
| 74044 | Traumerei | Schumann |



HOLLMAN

Records by ALICE NIELSEN

To the long list of celebrated artists who have chosen the Victor to perpetuate their voices may now be added the name of Alice Nielsen.

Miss Nielsen, though eminently successful several years ago in light opera, was very ambitious and became dissatisfied with her work, feeling that she could make no further progress. She therefore abruptly ended her career as a comic opera star, and began to study for Grand Opera. What she has accomplished is now a matter of history.

This soprano is during the present season dividing her time between the Metropolitan Opera House and the Boston Opera.



NIELSEN

Ten-inch, with orchestra—\$1.00.—In Italian

64068 Traviata—Addio del passato (Farewell to the Bright Visions) Verdi

Twelve-inch, with orchestra—\$1.50 each.—In Italian

74074 Barbiere—Una voce poco fa (A Little Voice I Hear) Rossini

74062 Bohème—Mi chiamano Mimi (My Name is Mimi) Puccini

74087 Don Pasquale—Quel guardo (Glances So Soft) Donizetti

74117 Figlia del Reggimento—Convien partir Donizetti

74107 Il bacio (Vocal Waltz—"The Kiss") Arditi

74121 Martha—The Last Rose of Summer (In English) Flotow

FLORENCIO CONSTANTINO, Tenor

Ten-inch, with orchestra—\$1.00 each. In Italian

64070 Gioconda—Cielo e mar (Heaven and Ocean) Ponchielli

64090 Favorita—Una vergine (Like an Angel) Donizetti

64072 Rigoletto—La donna è mobile (Woman is Fickle) Verdi

64069 Rigoletto—Questa o quella (Mid the Fair Throng) Verdi

Twelve-inch, with orchestra—\$1.50 each. In Italian

74085 Africana—O paradiso (Oh, Paradise) Meyerbeer

74073 Barbiere—Ecco ridente (Dawn, With Rosy Mantle) Rossini

74106 Bohème—Racconto di Rodolfo (Rudolph's Narrative)

74065 Elisir d'amore—Una furtiva lagrima (Down Her Cheek a Pearly Tear)

Donizetti

74066 Lucia—O bell' alma innamorata (My Ador'd Treasure) Donizetti

74084 Mefistofele—Epilogo, "Giunto sol passo" (Nearing the End) Boito

74067 Pescatori di Perle—Mi par d'udire ancor (As in a Dream) Bizet

74083 Traviata—Dei miei bollenti spiriti (Wild Dream of Youth) Verdi



CONSTANTINO



ARRAL

BLANCHE ARRAL, Soprano

Mme. Arral, who has just finished a most successful tour of Australia, was persuaded to break her journey to Europe long enough to give the Victor a number of very interesting records. Three of these are presented here—the famous “Czardas” of Millöcker’s, well remembered from the days of opera comique; the brilliant Traviata air, issued now for the first time at this price; and Mme. Arral’s favorite number, the intricate “Bird Waltz,” by Varney, in which she gives a wonderful exhibition of voice flexibility, imitating the twitter of birds with skill and grace.

Ten-inch, with orchestra—\$1.00 each.—In French

64098 Beggar Student—Czardas **Millöcker**

64107 El Bolero Grande (Spanish) **Vasseur**

64099 Valse d’oiseau (Birds of the Forest) **Varney**

Twelve-inch, with orchestra—\$1.50 each.—In French

74142 Marriage of Jeannette—Nightingale Song **Masse**

74146 Lombardi—Polonaise **Verdi**

74132 Traviata—Ah, fors’ è lui (He My Heart Foretold) **Verdi**

M. REGIS, Tenor**Grand Théâtre de Marseille**

The Victor Company is constantly searching the opera houses of Europe for new singers to add to its comprehensive list of artists, now far greater than that of all other companies combined. Two records by one of the most famous of French tenors, M. Regis of the Marseilles Opera, are now offered. This artist’s voice is a purely lyric one, of a beautiful quality, and he sings with exquisite taste these two lovely airs, one of which, the William Tell *Barcarolle*, now appears for the first time on Victor lists. M. Regis has just been engaged for the Metropolitan Opera in New York.

Ten-inch, with orchestra—\$1.00 each. In French

61192 Guillaume Tell—Barcarolle, “Accours dans ma nacelle” (Come, Love, in My Boat) **Rossini**

61193 Mignon—Elle ne croyait pas (Pure as a Flower) **Thomas**

Pianoforte Records by WILHELM BACKHAUS, Pianist

Twelve-inch—\$1.50 each

71040 Fantasia Impromptu (Opus 66) **Chopin**

71041 Harmonious Blacksmith (Suite des Pièces) **Handel**

71044 Liebestraum (Dream of Love) Nocturne No. 3, Opus 62 **Liszt**

71042 Norwegian Wedding March **Grieg**

71043 Perpetuum Mobile (Perpetual Motion) **Weber**

71046 Prélude—Opus 3, No. 2 **Rachmaninoff**

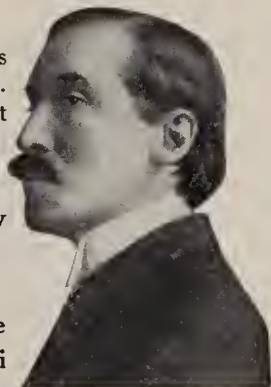
71045 { Prélude (Opus 10, No. 1) } Chopin
{ Study (Opus 28, No. 1) }



BACKHAUS

GEORGE HAMLIN, Tenor

Eight records by this famous tenor, whose beautiful voice is familiar to the concert-goers of America and Europe. Mr. Hamlin's recitals in Chicago are features of the musical life of that city.



HAMLIN

Ten-inch, with orchestra—\$1.00

64089 Dear Little Shamrock (In English) Cherry

Twelve-inch, with orchestra—\$1.50 each

74134 Bohemian Girl—Then You'll Remember Me
(In English) Balfe

74140 Dear Heart (In English) Mattei

74111 Die Walküre—Siegmund's Liebeslied
(Siegmund's Love Song) (In German) Wagner

74139 Faust—All Hail Thou Dwelling Pure and Lowly (In English)
(Cavatina—Salut demeure) Gounod

74113 Lord is My Light, The (In English) Allitson

74133 Sorrows of Death (From Hymn of Praise) (In English) Mendelssohn

74143 The Penitent (In English) Van de Water

SR. SAGI-BARBA, Baritone

The works of modern Spanish composers are seldom heard in the United States, which is to be regretted, as much of this music is well worth hearing, especially the Zarzuelas, or one act operas, which are the fashion in Spain and Spanish-American countries.

Señor Sagi-Barba, who is the most famous of the baritones of Spain, and who possesses a well-schooled, powerful and resonant voice, has sung for the Victor some fine numbers, among them a *Romanza* from Serrano's "Alma de Dios" and the *Despedida* from "El Grumete," a very popular opera by the favorite composer Arrieta. No operatic collection should be without some of these records, which represent the younger school of Spanish composers.

Ten-inch, with orchestra—\$1.00 each
In Spanish

61186 El Juramento—Romanza Gaztambide

61187 La Guerra Santa—Romanza Arrieta

61194 Alma de Dios—Romanza Serrano

61195 El Grumete—Despedida Arrieta



SAGI-BARBA

FRANCISCO NUIBO, Tenor

Ten-inch, with orchestra—\$1.00 each. In French

64016 Mireille—Cavatine—Ah! se de' priezhi Gounod

64017 Mignon—Elle ne croyait pas (Pure as a Flower) Thomas

Twelve-inch, with orchestra—\$1.50 each. In French

74012 Carmen—Air de la fleur (This Flower You Gave) Bizet

74013 Romeo et Juliette—Ah! lève toi soleil (Arise, Fairest Sun) Gounod



SLEZAK

LEO SLEZAK, Tenor

A Victor announcement of more than usual importance is the engagement of Slezak, the famous Vienna tenor, who is now singing at the Metropolitan Opera in New York. The great tenor has made a series of very fine records for the Victor, seven of which are offered here.

This artist is now pronounced to be the greatest of German tenors, and such is his popularity that only with the utmost difficulty was permission obtained from the management of the Royal Opera, Vienna, for him to fill a short season in America.

Slezak has been called the second Tamagno, and with good reason, as he possesses not only a marvelous voice, but is a really great actor as well. His recent appearance in London as *Otello* was a triumphal one and the English critics were enthusiastic in his praise.

Although the great Vienna artist did not appear in New York until November 18th, the Victor introduced his voice to the American public in October, and after listening to these superb records it was not difficult to prophesy that he was destined to make a sensation at his first appearance.

Ten-inch, with orchestra—\$1.00 each. In German

- 61205 *Cavalleria Rusticana*—*Abschied von der Mutter* (*Turiddu's Farewell to His Mother*) **Mascagni**
- 61202 *Cavalleria Rusticana*—*Siciliana* (*Thy Lips Like Crimson Berries*) **Mascagni**
- 61207 *Die Lotusblume*—*The Lotus Flower* (*Opus 25, No. 7*) **Schumann**
- 61203 *Lohengrin*—*Nun sei bedankt, lieber Schwan!* (*Thanks, My Trusty Swan*) **Wagner**
- 61206 *Manon*—*Traum* (*The Dream*) **Massenet**
- 61204 *Romeo und Julia*—*Ach geh auf, moch erbleichen* (*Fairest Sun, Arise!*) **Gounod**
- 61201 *Stumme von Portici*—*Schlummerlied* (*Slumber Song from "Masaniello"*) **Auber**

ELLISON VAN HOOSE, Tenor

Mr. Van Hoose's voice is a pure tenor of great sweetness, with sufficient power to successfully interpret the most difficult rôles. The four numbers which he has sung for the Victor are widely varying ones and show his great versatility.

Twelve-inch, with orchestra—\$1.50 each

- 74007 *Aida*—*Celeste Aïda* (*Heavenly Aïda*) (*In Italian*) **Verdi**
- 74035 *Am Rhein und beim Wein* (*In German*) **Ries**
- 74034 *Lohengrin*—*In fernem Land* (*On Distant Shores*) (*In German*) **Wagner**
- 74033 *O Come with Me in the Summer Night* (*In English*) **Van der Stucken**



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VAN HOOSE

SPLENDID CONCERTED NUMBERS

BY FAMOUS ARTISTS

Accompaniments by Victor Orchestra

Perhaps the most notable achievement of the Victor is the recording of more than fifty great concerted numbers by Red Seal Singers. This list contains many splendid records and has been one of the great successes of the Red Seal List. Although recording of this kind is naturally a most expensive proceeding, a very low price has been made on the records and every collection should contain one or more of these attractive concerted numbers. Sung in Italian unless otherwise noted.

Twelve-inch—\$7.00

THE GREAT LUCIA SEXTETTE

SEMBRICH, SEVERINA, CARUSO, SCOTTI, JOURNET and DADDI

96200 Lucia—*Sextette, Act II—Chi mi frena (What Restrains Me)* Donizetti

Twelve-inch—\$6.00 each

THE FAMOUS RIGOLETTO QUARTET

CARUSO, ABBOTT, HOMER and SCOTTI

96000 Rigoletto—*Quartet, Act III—Bella figlia dell' amore (Fairest Daughter of the Graces)* Verdi

CARUSO, SEMBRICH, SEVERINA and SCOTTI

96001 Rigoletto—*Quartet, Act III—Bella figlia dell' amore* Verdi

THE QUARTET FROM LA BOHÈME

FARRAR, VIAFORA, CARUSO and SCOTTI

96002 Bohème—*Quartet, Act III* Puccini

Twelve-inch—\$5.00 each

GADSKI, MATTFELD, VAN HOOSE, JOURNET and REISS

95201 Meistersinger—*Quintette, Act III—Selig, wie die Sonne (Brightly as the Sun) (In German)* Wagner

NELLIE MELBA—ENRICO CARUSO

95200 Bohème—*O soave fanciulla (Lovely Maiden)* Puccini

MARCELLA SEMBRICH—EMMA EAMES

95202 Nozze di Figaro—*Che soave zeffiretto (Letter Duet)* Mozart

Twelve-inch—\$4.00 each

ENRICO CARUSO—ANTONIO SCOTTI

89001 Forza del Destino—*Solenne in quest' ora (Swear in This Hour)* Verdi

89006 Bohème—*Ah, Mimi, tu piu (Ah, Mimi, False One!)* Puccini

ENRICO CARUSO—MARIO ANCONA

89007 Pescatori di Perle—*Del tempio al limitar* Bizet

LOUISE HOMER—ENRICO CARUSO

89018 Trovatore—*Ai nostri monti (Home to Our Mountains)* Verdi

GERALDINE FARRAR—ENRICO CARUSO

- 89017 *Madama Butterfly—Finale Act I—O quanti occhi fisi* (Oh Kindly
Heavens) Puccini

JOHANNA GADSKI—ENRICO CARUSO

- 89028 *Aida—Finale ultimo, Part I—La fatal pietra* (The Fatal Stone) Verdi
89029 *Aida—Finale ultimo, Part II—O terra addio* (Farewell, Oh Earth) Verdi

MARCELLA SEMBRICH—ANTONIO SCOTTI

- 89002 *Don Pasquale—Pronta io son* (My Part I'll Play) Donizetti

NELLIE MELBA—CHARLES GILIBERT

- 89011 *Per valli per boschi* (Through Valley and Forest) (French) Blangini
89012 *Un ange est venu* (In French) Bemberg

MARCELLA SEMBRICH—EMILIO DE GOGORZA

- 89010 *Hamlet—Doute la lumière* (Doubt Not My Love) (In French) Thomas

MARIA GALVANY—TITTA RUFFO

- 92500 *Hamlet—Nega se puoi la luce* (Love Duet) Thomas

BESSIE ABBOTT—MARIO ANCONA

- 89013 *Rigoletto—Tutte le feste al tempio* (On Every Festal Morning) Verdi

GERALDINE FARRAR—LOUISE HOMER

- 89008 *Madama Butterfly—Tutti i fior* (Duet of the Flowers) Puccini

GERALDINE FARRAR—JOSEPHINE JACOBY

- 89026 *Madama Butterfly—Tutti i fior* (Duet of the Flowers) Puccini

EMMA EAMES—EMILIO DE GOGORZA

- 89004 *Crucifix* (In French) Faure
89005 *Don Giovanni—La ci darem la mano* Mozart
89003 *Flauto Magico—La dove prende* (Smiles and Tears) Mozart
89023 *Nozze di Figaro—Crudel perchè finora* (You Have Deceived Me) Mozart
89022 *Trovatore—Mira d'acerbe lagrime* (Let My Tears Implore Thee) Verdi

EMMA EAMES—LOUISE HOMER

- 89020 *Lakmé—Dôme épais le jasmin* ('Neath the Shady Dome) (In French) Delibes
89021 *Lohengrin—Du Aermste* (Thou Unhappy One) (In German) Wagner

LOUISE HOMER—BESSIE ABBOTT

- 89009 *Martha—Mesta ognor* (Ah, These Tears) Flotow

EMMA CALVÉ—CHARLES DALMÖRES

- 89019 *Carmen—Là bas dans la montagne* (In French) Bizet

JOHANNA GADSKI—LOUISE HOMER

- 89024 *Aida—Scene and Duet, Act II—Part I, Fu la sorte dell' armi*
('Neath the Chances of Battle) Verdi
89025 *Aida—Scene and Duet, Act II—Part II, Alla pompa, che s'appresta*
(In the Pageant Now Preparing) Verdi

GERALDINE FARRAR—ANTONIO SCOTTI

- 89016 *Bohème—Mimi, Io son! (Mimi, Thou Here!)* Puccini
 89015 *Don Giovanni—La ci darem là mano* Mozart
 89014 *Madama Butterfly—Ora a noi! (Now, at Last!)* Puccini
 89027 *Nozze di Figaro—Crudel perchè finora (You Have Deceived Me)* Mozart

Twelve-inch—\$3.00 each

MARIO ANCONA—MARCEL JOURNET

- 88500 *Puritani—Suoni la tromba (Sound the Trumpet)* Bellini

CHARLES DALMORES—MARCEL JOURNET

- 85114 *Carmen—Je suis Escamillo (I am Escamillo!) (In French)* Bizet
 85115 *Faust—Duet, Act I—Vision Céleste (Heavenly Vision) (In French)* Gounod

Ten-inch—\$3.00 each

BESSIE ABBOTT—MARIO ANCONA

- 87500 *Rigoletto—Tutte le feste al tempio (Part II, Si vendetta) (Yes, My Vengeance)* Verdi

GERALDINE FARRAR—ANTONIO SCOTTI

- 87502 *Contes d'Hoffman—Barcarolle, "Belle Nuit" (Night of Love)* Offenbach

LOUISE HOMER—EMILIO DE GOGORZA

- 87501 *Samson and Delilah (Vengeance at Last) (In English)* Saint-Saëns

Ten-inch—\$2.00

MME. BONINSEGNA—SIGNOR CIGADA

- 91071 *Trovatore—Vivrà, contende il giubilo* Verdi

Twelve-inch—\$1.50 each

ALICE NIELSEN—FLORENCIO CONSTANTINO

- 74076 *Faust—Dammi ancor (Let Me Gaze) Duet from Garden Scene* Gounod
 74064 *Lucia—Verranno a te sull' aura* Donizetti
 74063 *Rigoletto—E il sol dell' anima (Love is the Sun)* Verdi
 74108 *Romeo and Juliet—Ange Adorable (Lovely Angel) (In French)* Gounod
 74075 *Traviata—Parigi o cara (Far from Gay Paris)* Verdi

ELLISON VAN HOOSE—MARCEL JOURNET

- 74003 *Faust—Act I—Scene and Duet—Vision Céleste (Heavenly Vision)* Gounod

ELLISON VAN HOOSE—MARCEL JOURNET—EMILIO DE GOGORZA

- 74004 *Faust—Act III—Trio—The Duel (In French)* Gounod

ELLISON VAN HOOSE—EMILIO DE GOGORZA

- 74005 *Martha—Solo, profugo (Lost, Proscribed)* Flotow

Ten-inch—\$1.00

ALICE NIELSEN—FLORENCIO CONSTANTINO

- 64091 *Romeo et Juliette—Ne fuis pas encore (In French)* Gounod

What the great singers think of the Victor

"I am indeed satisfied with my new records. They are magnificent, and I congratulate you on the great improvement you have made in the past year."

November 15, 1909.

"I have renewed the agreement now existing between the Victor Talking Machine Company and myself for a further period of twenty-five years, giving to this Company the exclusive right to make and sell records of my voice for the entire world."

Enrico Caruso.

"I have tried the records and found them really wonderful reproductions of my singing."

Nellie Melba.

"The reproduction of the selections I sang for you are wonderfully lifelike—they reproduce the natural quality of the human voice."

Marcella Sembrich.

November 1, 1909.

"Friends may admire, critics praise or condemn, but the Victor, in its new and improved records decides with unprejudiced fidelity!"

Geraldine Farrar.

December 1, 1909.

"Today the Victor with the new Victor records is the most relentless but the most just critic, as it reproduces absolutely what the artist has done."

Ernestine Schumann-Heink.

November 30, 1909.

"The reproductions of the new Victor records are wonderful. It is my great desire now to seal up and preserve a complete set for my children."

Louise Homer.

"I am delighted with all my records. They fully repay me for the care and trouble I took to make them."

Emma Eames.

December 19, 1909.

"Every true artist constantly endeavors to improve tone production. The quality of my voice in my new Victor records is so perfectly reproduced that when I study I use them as a standard for comparison."

Johanna Gadski.

October 20, 1909.

"The improvement in Victor recording during the past year has been so great that a singer is compelled to give the matter of making Victor records the most serious and conscientious consideration."

Antonio Scotti.

November 29, 1909.

"I have learned more from a careful study of the improved Victor records than from any vocal instructor. To the student I cannot recommend them too highly."

Emilio De Gogorza.

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Am Rhein und beim Wein	Van Hoose 88	Contes d'Hoffman—C'est elle	Dalmores 79
Andante Religioso ('Cello)	Hollman 84	Cradle Song	Michailowa 67
Andrea Chenier—Improviso	Tamagno 73	Crossing the Bar	Williams 80
Andrea Chenier—Un di all' azzurro	Caruso 58	Crucifix (Faure)	Eames-de Gogorza 90
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Annie Laurie	Farrar 62		
Aprile	Tetrazzini 63		
At Parting	Homer 71		
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Ave Maria (Gounod)	Eames 64; Gad. 65; Mich. 67	Dear Little Shamrock	Hamlin 87
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		Der Schlesische	Blass 64
		Der Tod und Madchen	Schumann-Heink 70
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Barbiere—Largo factotum	Ruffo 69; de Gogorza 77	Don Giovanni—Batti batti	Farrar 62
Barbiere—Una voce poco fa	Nielsen 85	Don Giovanni—Fin ch' han	Tetrazzini 63; Sembrich 61
	Sembrich 61; Tetrazzini 63	Don Giovanni—La ci darem	Scotti 75
Bee, The (Violin)	Powell 81	Don Juan's Serenade	Farrar-Scotti 91
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Behold and See—Messiah	Williams 80	Don Pasquale—Quel guardo	Ancona 82
Believe Me if All Those	Farrar 62; Melba 60	Don Pasquale—Serenata	Sembrich-Scotti 90
Bergete de Wekerlin	Gilbert 83	Don Pasquale—Serenata	Nielsen 85
Be Thou Faithful—St. Paul	Williams 80	Don Pasquale—Serenata	Caruso 58; Scotti 75
Birds are Gayly Singing	Michailowa-Tugarinoff 67	Don Sebastiano—In terra solo	Caruso 58
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Boheme—Mi chiamano Mimi	Nielsen 85; Melba 60	Dream, A	Williams 80
Boheme—Mimi, lo son!	Farrar-Scotti 91	Drink to Me Only	de Gogorza 77
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Boheme—Quartet, Act III	Caruso, Farrar, etc. 89		
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	Con. tantino 85; Williams 80	El Bolero Grande	Arral 86
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		Elijah—Lord God of Abraham	Witherspoon 84
		Elijah—O Rest in the Lord	Homer 71
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Carmen—En vain pour eviter	Gerville-Reache 72	Erking, The	Gadski 65
Carmen—Flower Song	Dalmores 79; Caruso 58	Ernani—Ernani involami	Sembrich 61
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Carmen—Habanera	Gay 59; Calve 66	Ernani—La vedremo	Battistini-Sillich 83
Carmen—Je suis Escamillo	Dalmores-Journet 91	Ernani—O de' verd'	Ancona 82; Campanari 87
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Faust—Dio possente	Scotti	75	1 und mei Bua	Schumann-Heink 70	
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	Dalmores-Journet	91	Jocelyn—Lullaby	Michailowa 67	
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Faust—Jewel Song	Eames 64; Patti 68; Farrar	62	Judas—Sound an Alarm	Williams 80	
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Faust—Le parole d'amor	Homer	71	Kathleen Mavourneen	Patti 68	
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Faust—Le veau d'or	Plancon 74; Journet	76	La Chanson des Baisers	Eames 64	
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Faust (Berlioz)—Voici des roses	Plancon	74	La Paloma	De Lussan	73
Favorita—A tanto amor	Ancona	82	Lark Now Leaves Wat'ry Nest	de Gogorza 77	
Favorita—Spirto gentil	Williams 80; Caruso	59	La Sevilliana	de Gogorza 77	
Favorita—Una vergine	Constantino	85	Lass of Richmond Hill	Williams	80
Figlia del Regimento—Convien partir	Nielsen	85	Lass With the Delicate Air	Sembrich	61
Flauto Magico—see Magic Flute			Lead Kindly Light	Williams	80
Fliegende Hollander—Trafft ihr das Schiff	Gadski	65	Le Cor—Le Lac	Plancon	74
Flow Gently Sweet Afton	Witherspoon	84	Le Cygne ('Cello)	Hollman	84
For All Eternity	de Gogorza	77	Leggiero invisible	Schumann-Heink	70
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Gavotte (Grossec) (Violin)	Elman	79	Linda di Chamounix—O luce de q.	Sembrich	61
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Hamlet—Nega se puoi	Galvany-Ruffo	90	Lucia di Lammermoor—Mad Scene	Sembrich	61
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	Pg		Pg
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Mefistofele—L'altra notte Williams 80	80	Pescatore di Perle—Del tempio al limitar Caruso-Ancona 89	89
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	Pg		Pg
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Se Saran Rose <i>Melba</i>	60	Valse d'oiseau <i>Arral</i>	86
Siegfried—Brunnhilde's Appeal <i>Gadski</i>	65	Valse Lente—Adorables Tourments <i>Caruso</i>	59
Si mes vers avaient des ailes <i>Melba</i>	60	Vespri Siciliani—Bolero <i>Sembrich</i>	61
Si tu le veux <i>Eames</i>	64	Voce di primavera—Valse <i>Sembrich</i>	61
Slavonic Cradle Song (<i>Violin</i>) <i>Powell</i>	81		
Sonnambula—Ah! non creda <i>Tetrazzini</i>	63	Walkure—Brunnhilde's Bitte <i>Gadski</i>	65
Sonnambula—Ah non giunge <i>Sembrich</i>	61	Walkure—Brunnhilde's Battle Cry <i>Gadski</i>	65
Sonnambula—Vi ravviso <i>Scotti</i>	75	Widmung <i>Gadski</i>	65
Sorrows of Death <i>Hamlin</i>	77	Wiegenlied <i>Schumann-Heink</i>	70
Souvenir de Moscow (<i>Violin</i>) <i>Elman</i>	79	Werther—Va, laisse couler mes larmes <i>Gerville-Reache</i>	72
Souvenir (Drda) (<i>Violin</i>) <i>Powell</i>	81	Where'er You Walk <i>de Gogorza</i>	77
Spring <i>Eames</i>	64	Why Do the Nations <i>Witherspoon</i>	84
Stabat Mater—Cujus Animam <i>Williams</i>	80	Who is Sylvia <i>Eames</i>	64
Stabat Mater—Fac ut portem <i>Homer</i>	71	William Tell—see Guillaume Tell <i>Williams</i>	84
Stabat Mater—Inflamatus <i>Gadski</i>	65	With Joy the Husbandman <i>Witherspoon</i>	84
Stabat Mater—Pro Peccatis <i>Plancon</i>	74		
Standchen (Schubert) <i>Gadski</i>	65	Year's at the Spring <i>Eames 64; Gadski</i>	65
Star Spangled Banner <i>Eames</i>	64	Ye Banks and Braes <i>Melba</i>	60
Stille Nacht <i>Schumann-Heink</i>	70		
Stille wie die Nacht <i>Eames</i>	64	Zampa—Perche tremar <i>Battistini</i>	78
Stormy Breezes <i>Michailowa</i>	67		
St. Patrick's Day (<i>Violin</i>) <i>Powell</i>	81		

NUMBER

SIZE

- 5207 Honey Boy (*With whistling chorus*) (Von Tilzer) Murray 10
 5605 Honey Lou (*Darky duet*) (Lemonier) Collins-Harlan 10

Another of those darky ditties which Collins and Harlan have made so popular. It bears no resemblance to the so-called "coon song," but has rather a flavor of love-making on the old plantation.

- 5471 Honey, Won't You Please Come Down
 (Reed) Collins-Harlan 10

A burlesque on the Romeo and Juliet balcony scene.

- 5396 Hoo-oo! ("*Ain't You Coming Out
 To-night?*") Harlan 10

- 820 Hot Times on the Levee (*With banjo*)
 Spencer-Ossman 10

- 4702 Hush-a-bye Baby (*Yodel*)
 George P. Watson 10

Mr. Watson has taken the old yodel song and interpolated a few comedy bits which make it most amusing.

- 4804 I Don't Know Where I'm Goin', but I'm on My Way Collins 10

- 4790 I'd Rather be on the Outside Lookin' In Roberts 10

- 5118 I'd Rather Two-Step than Waltz, Bill (Burt) Clarice Vance 10

- 1297 I Got Mine Collins-Harlan 10

- 5525 I Lost My Heart When I Saw Your Eyes (Helf) Haydn Quartet 10

- 60001 I Love a Lassie (*My Scotch Bluebell*) (Price 75c.) Harry Lauder 10

- 70002 I Love a Lassie (*My Scotch Bluebell*) (Price \$1.25) Harry Lauder 12

- 5706 I Love My Wife, but Oh, You Kid! (Von Tilzer) Murray 10

The latest popular song which tells of the susceptible man who claims to be the best of husbands, and yet cannot refrain from casting "sheep's eyes" at a pretty girl. Murray sings it very amusingly.

- 5355 I'm Afraid to Come Home in the
 Dark (Van Alstyne) Murray 10

- 5373 I'm Afraid to Come Home in the
 Dark Clarice Vance 10

Husbands who come home late are served with a warning in this tale of the wife who turned the tables on "hubby"!

- 4833 I'm Crazy 'Bout It! (Edmonds)
 Collins-Harlan 10

- 4546 I'm Dreaming of You (Mullen)
 Collins-Harlan 10

- 5745 I'm Glad I'm a Boy—I'm Glad I'm
 a Girl (Bayes-Norworth)
 Miss Jones-Mr. Murray 10

A charming little juvenile duet, which has greatly pleased the audiences who have witnessed that brilliant comedy panorama, Follies of 1909.

- 5591 I'm Glad I'm Married (Von Tilzer) Murray 10

- 5337 I'm Going on the War Path (Feist) Collins-Harlan 10

- 31654 I'm in Love with the Slide Trombone. (Furth) Ada Jones 12

Miss Jones here neatly personates the soubrette who comes out on the stage and "jollies" the orchestra.



STEVENSON



HARLAN

NUMBER

SIZE

- 5358 I'm Looking for the Man that Wrote the Merry Widow
Waltz (Furth) Murray 10
- 659 I'm Old but I'm Awfully Tough—*Laughing Song* Cal Stewart 10
- 5464 I'm Starving for One Sight of You Stanley-Burr 10
- 5253 I'm Wise (Williams) Clarice Vance 10
- 5270 In Monkey Land (*Morse's New Jungle Number*) Collins-Harlan 10
- 4871 In the Evening by the Moonlight, Dear Louise Macdonough 10
- 31492 In the Golden Autumn Time, My Sweet
Elaine Haydn Quartet 12
- A ballad success by the writers of "The Harvest Moon." The duet and quartet arrangement is quite attractive.
- 4337 In the Shade of the Old Apple Tree
Haydn Quartet 10
- Solo by Macdonough—quartet chorus.
- 1076 In the Shadow of the Pines
Dudley-Macdonough 10
- 4504 In the Valley of Yesterday (Verona)
Macdonough 10
- 5168 In the Wildwood Where the Blue Bells Grew Haydn Quartet 10
- 5022 Iola (Johnson) Harlan-Stanley 10
- 4819 Is There Any Room in Heaven for a Little Girl Harlan 10
- 5251 It Ain't All Honey and It Ain't All Jam Vesta Victoria 10
- 5195 I Think I Oughtn't Auto Any More Murray 10
- Certainly the most amusing of all automobile songs. No motorist ever had before such an assortment of adventures.
- 5550 It Looks Like a Big Night To-night (Van Alstyne) Murray 10
- The story of a gay husband who sends his family on a boat excursion, or somewhere—it doesn't matter—and they were not expected to return until the next day; but when he arrived home about 3 A. M. he saw a light in the window! You may guess the rest.
- 5137 It's Nice to Have a Sweetheart
Miss Jones-Mr. Murray 10
- 5531 It's Up to You to Do the Rest
Miss Stevenson-Mr. Stanley 10
- 5737 I've Got Rings on My Fingers
(Weston-Scott) Blanche Ring 10
- An Irish song with which Blanche Ring made a big hit in *The Midnight Sons*.
- 60000 I've Something in the Bottle for the
Morning (Price 75c.) Harry Lauder 10
- 5515 I've Taken Quite a Fancy to You
Miss Jones-Mr. Murray 10
- 5249 I've Told His Missus All About Him (Tate) Vesta Victoria 10
- 5640 I Used to be Afraid to Go Home in the Dark Murray 10
- 5655 I Want Someone to Call Me Dearie Miss Stevenson-Mr. Stanley 10
- 5473 I Want to be a Merry Merry Widow (Morse) Ada Jones 10



BURR



Copy't Channel

COLLINS

A very clever song, in which Miss Jones has opportunity for the exhibition of several of her numerous dialects.

NUMBER

SIZE

- | | | | |
|-------|---|------------------------------|----|
| 12 | I Want to Go to Morrow | Quinn | 10 |
| 31509 | I Want What I Want When I Want It | Stanley | 12 |
| | A rousing bass song made famous by Wm. Pruette in "Mlle. Modiste." | | |
| 5463 | I Want You (<i>From Talk of New York</i>) (Cohan) | Burr | 10 |
| 5561 | I Was Roaming Along (Hollander) | Collins | 10 |
| 5695 | Jungle Town Parody (<i>Teddy in Africa</i>) | Nat. M. Wills | 10 |
| 4359 | Just Across the Bridge of Gold
(Von Tilzer) | Ada Jones | 10 |
| 4213 | Just a Glean of Heaven in Her
Eyes | Dudley-Macdonough | 10 |
| 4469 | Just Before the Battle, Mother
(Root) | Macdonough-Bieling | 10 |
| 5388 | Just Help Yourself | Collins-Harlan | 10 |
| | Another of those "love-y-dove-y" songs about two dusky sweethearts. | | |
| 5488 | Just Some One (<i>From "Lonesome Town"</i>) | Macdonough | 10 |
| 5165 | Kiss, Kiss, Kiss (Hoffman) | Miss Jones-Mr. Murray | 10 |
| | Complete instruction in the art of osculation is given here, with some witty lines and sweet melodies for good measure. | | |
| 584 | Laughing Coon (<i>Laughing Song</i>) | Johnson | 10 |
| 583 | Laughing Song | Johnson | 10 |
| 4673 | Lauterbach (<i>An old favorite yodel</i>) | George P. Watson | 10 |
| 4655 | Let Me Write What I Never Dared to Tell | Haydn Quartet | 10 |
| 4953 | Life in the Alps (<i>A favorite German yodel</i>) | George P. Watson | 10 |
| 1952 | Little Alabama Coon (Starr) | Haydn Quartet | 10 |
| 819 | Little Old Log Cabin in the Lane | With banjo
Spencer-Ossman | 10 |
| 5743 | Lonesome (Meyer) | Macdonough and Haydn Quartet | 10 |
| | This number has been a very great success during the summer and seems likely to remain popular for some time. Mr. Macdonough delivers the solo with the graceful phrasing and perfect diction which have made him famous as a ballad singer, while the quartet arrangement is an unusually effective one. | | |
| 5291 | Love Me, and the World is Mine (Ball) | Evans | 10 |
| 5437 | Love Me, and the World is Mine | Macdonough and Quartet | 10 |
| | Nothing seems to stop the triumphant progress of this great ballad hit. In response to many requests we give it as a solo by Mr. Macdonough, followed by a fine harmonization for quartet. | | |
| 5675 | Love Me Like I Like to be Loved | Clarice Vance | 10 |
| 70003 | MacGregor's Toast (Price \$1.25) | Harry Lauder | 12 |
| 5221 | Man, Man, Man (Helbury) | Vesta Victoria | 10 |



LLOYD

This charming English comedienne has made a very great success in America. Her attractive personality, bright and humorous style, and her amusing songs, which are absolutely free from anything objectionable, have captured her audiences everywhere.

The Victor Company has induced Miss Lloyd to sing some of her best songs, which will be found on pages 101, 106.

NUMBER

SIZE

- 5220 Mariuch Danca da-Hootch-a-ma-Kootch** Morton 10
 Mariuccia, of pleasant memory, gets herself into trouble by taking a position in the "Streets of Cairo" at Coney Island. Her lover is distracted and tells his woes.
- 5151 Mat-ri-mony (McKenna)** May Irwin 10
- 5394 Maxim's (From the "Merry Widow") (Lehar)** Macdonough 10
- 5156 May Irwin's Frog Song** May Irwin 10
- 5603 Medley of Popular Airs** Peerless Quartet 10
 The medley includes "When It's Moonlight, Mary Darling," "When the Sheep are in the Fold," "Tennessee Tessie," "Sweetheart Days."
- 5262 Medley of Yodel Songs (Popular Emmett yodels)** G. P. Watson 10
Medleys from Popular Operas. See *Opera List*, pages 45 to 49
- 5676 Meet Me in Rose Time, Rosie** Murray and Haydn Quartet 10
 One of the most pleasing and melodious little ballads we have presented for a long time is this Jerome-Schwartz hit, which is being sung everywhere. Mr. Murray and the quartet have given it in a most attractive way.
- 5017 Meet Me, Sweet Kathleen, in Honeysuckle Time (Helf)** Harlan 10
- 4885 Merry Whistling Ducky (Whistling Song)** Dudley 10
- 5667 Message of the Red, Red Rose (From Marcelle) (Luders)** 10
 Miss Walton-Mr. Macdonough
- 4068 'Mid the Green Fields of Virginia** Dudley-Macdonough 10
- 5144 Monkey on a String—Laughing Song** Cal Stewart 10
- 31500 Moon Dear (Society Circus) (Klein)** Haydn Quartet 12
- 31526 Moon has His Eyes on You** 12
 Miss Morgan-Mr. Stanley
- 31641 Moses Andrew Jackson, Good Bye** 12
 May Irwin
- 5492 Mother Hasn't Spoke to Father Since** 10
 Murray
- 5335 Much Obliged to You (Burt)** 10
 Murray
- 5699 My Bambazoo (Snyder)** 10
 Collins-Harlan
- One of the funniest records the comedy twins have yet made, and that is saying much.
- 5399 My Gal Irene ("Rube" Duet)** 10
 (Burt) Collins-Harlan
- 4580 My Irish Molly-O (Schwartz)** 10
 Tally
- 4872 My Mariuccia ("Take a Steamboat") (Ronklyn)** Murray 10
 An Italian dialect song, which is very neatly done. The little toots of the imaginary "steamboat" are very funny.
- 5736 My Wife's Gone to the Country! (Snyder)** Collins-Harlan 10
 This summer vacation hit is a good-natured dig at the husbands who are always complaining of their lonely lot in the summer, but who manage, nevertheless, to enjoy themselves with their club friends and the various amusements of city life. A rousing, swinging song and chorus that is being sung and whistled everywhere.



OAKLAND

A new tenor who possesses a most remarkable voice—a true counter-tenor, one of the rarest of male voices.

NUMBER			SIZE
5319	'Neath the Old Acorn Tree, Sweet Estelle	Haydn Quartet	10
5214	'Neath the Old Cherry Tree, Sweet Marie	Harlan	10
31646	Never Introduce Your Bloke to Your Lady Friend	Alice Lloyd	12
4946	Next Horse I Ride On (Everhard)	Helen Trix	10
5181	Next Horse I Ride On (Everhard)	Vesta Victoria	10
2995	Nigger and the Bee <i>With Banjo</i> Spencer-Ossman		10
4560	Nigger Loves His Possum (Dresser) Collins-Harlan		10
A real old-fashioned darky shout, full of steamboat effects, bells, whistles, roustabout cries, clog dances and some very funny conversation between old Mammy (Harlan) and the steamboat captain (Collins)			
4391	Nobody (Bert Williams' Funniest Song) Collins		10
5673	Oh, You Kid (Gideon) Miss Jones-Mr. Murray		10
A little comedy sketch which these singers have given in their usual entertaining style. Those who try to keep track of the new slang expressions will find some novelties here.			
5659	Old Oaken Bucket (Parody) Nat. M. Wills		10
4561	Only a Message from Home, Sweet Home Haydn Quartet		10
Operatic Medleys. See <i>Opera List</i> , pages 45 to 49.			
5616	Our Boarding House	Nat. M. Wills	10
5631	Over on the Jersey Side (Norworth) Murray		10
A topical song which "roasts" poor, long-suffering New Jersey.			
5006	Parodies on Popular Songs—1, 2 and 3 Murray		10
Up-to-date perversions of three popular songs on one record—"Why Don't You Try," "Dearie," and "Waltz Me Around Again, Willie."			
4486	Parody on "Shade of the Old Apple Tree" Murray		10
5513	Party That Wrote Home, Sweet Home Never Was a Married Man, The (Brown) Morton		10
That old but ever-popular theme, the woes of the married man, are dwelt on in this song in a most amusing way.			
31567	Pat and Mike Magee—Irish Repartee Spencer-Murray		12
5642	Pet Names (From American Idea) Miss Jones-Mr. Murray		10
5183	Poor John (Pether) Vesta Victoria		10
4431	Preacher and the Bear (Arzonias) Collins		10
The adventures of the colored clergyman and the bear in the tree are told by Mr. Collins in a very amusing manner.			
5571	Rainbow (Wenrich) Haydn Quartet		10



BLANCHE RING

Blanche Ring is one of the most captivating of comedienues. Whether she sings or dances, in her occasional serious moments, as well as in her mock tragedy, she is delightful.

The Victor has secured the exclusive record services of this popular star for several of her best songs, which are listed on pages 52, 98 and 106.

NUMBER

SIZE

5652 Rainbow Medley **Peerless Quartet** 10

Three songs of present popularity in a most attractive form. The numbers used are: "Roses Bring Dreams of You," "In Dear Old Grandma's Days" (which introduces "Swanee River" and "Dixie") and "Rainbow"—the arrangement of the latter song being an unusually clever one.

5368 Red Wing (Mills) **Dudley, Macdonough and Quartet** 10

The best selling record of 1909.

5501 Right Church but the Wrong Pew (Smith) **Morton** 10

Bert Williams' latest effort, which Mr. Morton sings very much in the style that Williams does.

70004 Rob Roy MacIntosh (Price \$1.25) **Harry Lauder** 12

616 Roll on de Ground—Darky Specialty **Golden** 10

4836 Roll on, Silver Moon (A favorite Emmett yodel) **G. P. Watson** 10

4219 Rose of My Life **Richard Josè** 10

5477 Roses Bring Dreams of You
Macdonough and Haydn Qt. 10

One of the most effective ballads of the year—a really beautiful song by Herbert Ingraham, of which Mr. Macdonough and the quartet have given a splendid rendition.

70005 Safest of the Family (Price \$1.25)
Harry Lauder 12

5700 Saving Up Coupons for Mother
(Mock Ballad) Nat. M. Wills 10

5086 School Days (When We Were a
Couple of Kids) **Harlan** 10

5704 School Mates **Haydn Quartet** 10

Another school song by the writer of "School Days." A really charming little song about school memories which ought to be fully as popular as its predecessor. It is presented in a most attractive form.

70006 She is My Daisy (Price \$1.25)
Harry Lauder 12

4579 Silver Heels (Moret) **Tally** 10

31489 Since Nellie Went Away (Taylor)
Richard Josè 12

5146 Since You Called Me Dearie
(Durand) **Harlan** 10

5514 Sing Me a Song, Fritz (With
Yodel) **Hortiz** 10

4887 Sissereta's Visit to the North—
Darky Specialty **Golden** 10

2560 Sleep Baby Sleep **Frank Wilson** 10

A comic version of this old favorite.

5475 Sleep Baby Sleep—Soprano Yodel **May McDonald** 10

5455 Smarty ("Kid" Duet) (Von Tilzer) **Miss Jones-Mr. Murray** 10

5397 Smile, Smile, Smile (Hoffman) **Miss Jones-Mr. Murray** 10

A dainty little duet which was quite successful in Roger Bros. in Panama. The dance in the second verse, with the little conversational by-play, is very amusing.



VICTORIA

The popularity of Vesta Victoria in America is little short of amazing, and her seasons are all too short for the multitude that crowds to hear her.

Miss Victoria is a serio-comic singer in the artistic sense of the word, seeing the humor of life as it is reflected in every-day incidents, and expressing it deftly and completely. The Victor has secured this artist's exclusive services for record work.

The Victoria records will be found on pages 98, 99, 101, 104.

NUMBER

SIZE

4590 So Long, Mary**Miss Morgan and Haydn Quartet 10**

The principal success of Geo. M. Cohan's Forty-Five Minutes from Broadway, in which Fay Templeton made one of her greatest successes. Nicely sung by Miss Morgan with a rousing male chorus.



CAMPBELL

5546 Somebody Lied (Lloyd) Morton 10

One of the best topical songs of the year—the catch phrase “Somebody Lied” being an unusually good one.

4849 Some One Thinks of Some One (Helf) Stanley-Macdonough 10**31548 Somewhere Tally and Haydn Quartet 12**

One of the most popular of Harris' ballads. The verses are by Tally and the refrain by the quartet.

31534 Songs My Mother Used to Sing Miss Morgan-Mr. Macdonough 12

A ballad which introduces several old-time songs in a manner which is quite novel and effective.

31687 Songs of Old Fatherland (Medley with Yodel) Al. H. Wilson 12**5129 Sour Krout is Bully (Comic yodel) George P. Watson 10****60002 Stop Your Tickling, Jock (Price 75c.) Harry Lauder 10****5516 Stupid Mr. Cupid (Morse) Ada Jones 10**

One of the song hits of The Merry-Go-Round. Miss Jones amusingly personates the lady who complains that Cupid has always passed her by.

2755 Stuttering Coon (Possum Pie) Collins-Harlan 10**5617 Sullivan (From The American Idea) Murray and Haydn Quartet 10****5447 Summertime (Von Tilzer) Haydn Quartet 10****5568 Sunbonnet Sue Macdonough and Haydn Quartet 10**

This is one of Cobb and Edwards' successes and a really charming little ballad. Mr. Macdonough sings the solo and chorus and the quartet follows in a well-balanced harmonization of the pretty refrain.

2934 Sweet Adeline (You're the Flower of My Heart) Haydn Quartet 10**5624 Sweetheart Town (Morse) Haydn Quartet 10****5592 Taffy (Bryan) Miss Jones-Mr. Murray 10****5732 Take Me Out for a Joy Ride Murray and Haydn Quartet 10**

That highly appropriate expression, “joy ride,” describing a reckless and unauthorized use of a motor car, was bound to be the subject of a song sooner or later, and Mr. Shields has forestalled his rivals. Mr. Mills has written for it a swinging melody which would make it go even without words.

5570 Take Me Out to the Ball Game (Von Tilzer) Haydn Quartet 10**5718 Take Me Up with You, Dearie Murray and Haydn Quartet 10**

The recent success of the Wright brothers has made a crop of aero songs a foregone conclusion. Here is the best of these numbers, which describes the aerial courtship of two fond lovers. A “patter chorus” by Murray, a remarkable feat of enunciation, is alone worth the price.



WARD BARTON, YODLER

NUMBER

SIZE

- | | | | |
|-------|--|--------------------------|----|
| 5668 | Take Plenty of Shoes (Gibson) | Murray | 10 |
| 5374 | That Friend of Mine (Van Alstyne) | Clarice Vance | 10 |
| 5654 | That Wasn't All (<i>From The Soul Kiss</i>) | Herz | 10 |
| | The—For selections beginning "The" look for the next word | | |
| 5630 | There Never Was a Girl Like You (Van Alstyne) | Macdonough | 10 |
| 4988 | There's a Room to Rent in My Heart for You | Ada Jones | 10 |
| 5609 | There's No Moon Like the Honeymoon | | |
| | Jones-Murray | 10 | |
| 5599 | There's Nothing in the World Like Love | Hindermeyer | 10 |
| 1637 | Ticklish Reuben— <i>Laughing Song</i> | | |
| | Cal Stewart | 10 | |
| 5507 | Tipperary— <i>Irish Song</i> (Helf) | Murray | 10 |
| | The way Murray describes the havoc the pretty colleen has wrought in his heart is quite refreshing. | | |
| 60003 | Tobermory (Price 75c.) | Harry Lauder | 10 |
| 5725 | Traveling Man | Nat. M. Wills | 10 |
| 4515 | Turkey in de Straw— <i>Darky Specialty</i> | Golden | 10 |
| 5661 | Very Well, Then (<i>From The Soul Kiss</i>) | Herz | 10 |
| 5182 | Waiting at the Church (Pether) | Vesta Victoria | 10 |
| 4738 | Waltz Me Around Again, Willie | Murray and Haydn Quartet | 10 |
| 5294 | Way Down in Colon Town (Hoffman) | Murray | 10 |
| 60004 | Wearing Kilts (<i>That's the Reason noo I Wear a Kilt</i>) (Price 75c.) | | |
| | Harry Lauder | 10 | |
| 70007 | Wedding o' Lauchie McGraw (Price \$1.25) | Harry Lauder | 12 |
| 70008 | Wedding of Sandy McNab (Price \$1.25) | Harry Lauder | 12 |
| 4688 | We'll Wander in the Bright Moonlight | Nelson-Stanley | 10 |
| | 5669 What's the Use of Working (O'Dea) | Josie Sadler | 10 |
| | 4432 What You Going to Do When the Rent Comes 'Round | Collins | 10 |
| | 5626 When a Fellow's on the Level with a Girl that's on the Square (<i>From Talk of New York</i>) (Cohan) | Murray | 10 |
| | Another of Geo. M. Cohan's original songs, containing some sound philosophy and good advice. | | |
| | 5025 When Bob White is Whistling in the Meadow | Haydn Quartet | 10 |
| 5574 | When Grandma was a Girl (Goetz) | Ada Jones | 10 |
| | An original song which tells of life in the olden times—with special reference to street cars, popular songs and other subjects—while present-day methods are illustrated and compared in a most amusing manner. | | |
| 70009 | When I Get Back Again to Bonnie Scotland (Price \$1.25) | Lauder | 12 |
| 5452 | When It's Moonlight, Mary Darling, 'Neath the Old Grape Arbor Shade (Helf) | Campbell | 10 |



WILSON



MANUEL ROMAIN

NUMBER

SIZE

- 5448 When It's Moonlight on the Prairie Macdonough and Quartet 10

A breezy western love story set to music and sweetly sung by Macdonough with quartet refrain.

- 5598 When Jack Comes Sailing Home Hindermeyer 10

- 5200 When Johnny Comes Marching Home Stanley-Macdonough 10

A splendid example of a stirring military song—cleverly arranged and spiritedly sung.

- 31535 When Love is Young (Ellis)

- Murray and Haydn Quartet 12

A dainty song which made a hit in Brown of Harvard. Murray sings the verse, then Mr. Macdonough takes up the refrain, followed by the quartet in a most beautiful harmonization of the lovely melody.

- 5378 When Summer Tells Autumn Good

- Bye Stanley-Macdonough 10

A pleasing sentimental number which is very popular.

- 5505 When Sweet Marie was Sweet Sixteen Macdonough-Bieling 10

- 31426 When the Bell in the Lighthouse Rings Stanley 12

- 1314 When the Harvest Days are Over Haydn Quartet 10

- 4254 When the Harvest Moon is Shining on the River Harlan 10

- 31502 When the Mocking Birds are Singing Macdonough 12

- 31590 When the Snow Birds Cross the Valley Haydn Quartet 12

The new ballad by Rosenfeld and Solman. Both verses are given, a popular Victor 12-inch feature.

- 4631 When the Whip-poor-will Sings, Marguerite

- Stanley-Macdonough 10

- 5625 When We Are M-A-R-R-I-E-D (From Talk of New York)

(Cohan)

- Miss Jones-Mr. Murray 10

- 5166 When You Know You're Not Forgotten by the Girl You

Can't Forget (Helf)

- Haydn Quartet 10

- 5508 When You Wore a Pinafore (Morse) Stanley-Macdonough 10

- 5322 Whispering Breezes Al. H. Wilson 10

- 4970 Whistle It (The Red Mill) (Herbert) Jones-Murray-Kernell 10

- 4279 Whistling Bowery Boy (Whistling Song)

B2345

- Kernell 10

- 4103 Whistling Coon (Devere) Kernell 10

An old friend in a new dress. Mr. Kernell enunciates this song distinctly and his whistle is very loud and clear.

- 582 Whistling Coon (Whistling Song) Johnson 10

- 5227 Who? Me? (Snyder) Collins-Harlan 10

- 1298 Whoa, Bill (A Rube Nightmare) (Von

Tilzer)

- Collins-Harlan 10



TALLY



VAN BRUNT

NUMBER

SIZE

- 5720 Who's Your Friend? (Rogers) Collins-Harlan 10**

If you are subject to convulsions we advise strongly against the purchase of this record. Nothing funnier has ever been turned out by the "Comedy Twins," and Mr. Harlan, as the "sassy" Lucinda Brown, and Collins, as Suspicious Sam, have rôles which fit them perfectly. The climax of the quarrel comes when Sam strikes the lady. "Police!" cries Lucinda, and the patrol wagon comes on the run. The policeman, however, meets with the usual fate of the man who interferes between lovers; and the concluding chorus sounds like a pair of turtle doves cooing.

- 5387 Will He Answer Goo Goo (Meher) Ada Jones 10**

- 4575 Will You Love Me in December as
You Do in May
Macdonough and Haydn Quartet 10**

Mr. Macdonough sings this pretty ballad extremely well, and the quartet chorus is very pleasing.

- 5563 Wilson's Lullaby Al. H. Wilson 10**

One of the most famous of Mr. Wilson's popular songs, which he composes himself.

- 5392 Women (From The Merry Widow)
(Lehar) Peerless Quartet 10**

A lively concerted number from this famous success.

- 4951 Wouldn't You Like to Flirt With Me? Miss Jones-Mr. Murray 10**

- 4229 Yankee Doodle Boy (Cohan) Murray 10**

This is the march hit of Geo. M. Cohan's "Little Johnny Jones," and Murray has given it with dash and spirit.

- 5504 Yankee Doodle's Come to Town (From The Yankee Prince)
Murray and Haydn Quartet 10**

Another of those lively combinations of intense patriotism and lively melodies which only Geo. M. Cohan can produce. In this number Mr. Murray has the assistance of the Haydn Quartet and the Victor Orchestra; and this new Cohan number is given in a most stirring manner.

- 5692 Yip! I Adee! I Aye (Cobb-Flynn)
Blanche Ring 10**

This is by far the biggest hit of all the songs Miss Ring has popularized. No one has ever sung it, no one could sing it, like this artist; and her natural buoyancy, her unflagging vitality and her apparent joy in everything she does are all in evidence here. "Yip" was a big vaudeville hit—it is a bigger Victor hit, and no record collection should be without this lively number.

Miss Ring will, of course, sing this number exclusively for the Victor.



WHEELER

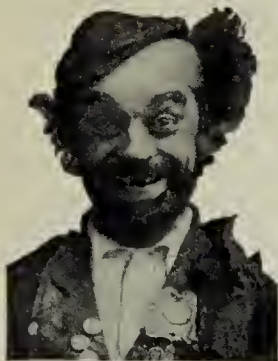
- 5493 You Have Always Been the Same Old Pal (Ball) Burr 10**

- 5573 You'll Have to Sing an Irish Song (Norworth) Ada Jones 10**

- 5159 Young Men Lodgers Alice Lloyd 10**



FINNEGAN



WILLS AS THE HAPPY TRAMP

Eleven Records by NAT. M. WILLS the Famous "Happy Tramp"

No entertainer on the American stage to-day is more popular with the public than Nat. Wills. His familiar impersonation of a tramp is unique and always amusing, and his stories and monologues are witty and laugh-compelling.

The Victor, with its usual enterprise, has secured the exclusive services of Mr. Wills for this work, and will present each month one or more of his delightfully funny talks and parodies. The fact that records by so celebrated an entertainer are to be offered to the public at regular prices should be highly gratifying to record-buyers.

By Nat. M. Wills with orchestra

NUMBER

SIZE

5613 Are You Sincere? (*Parody*) Wills 10

Mr. Wills begins by making a few remarks (which alone would be worth the price!) and then sings an amusing parody on the current song hit, "Are You Sincere?" which he twists to fit a policeman-burglar tale.

5614 B. P. O. E. (*Elks' Song*) Wills 10

Many theatre-goers have enjoyed this amusing and good-natured fling at the Brotherhood of Elks, especially the Elks themselves. The first verse soberly tells of the great order and the good it has done; but in the second and third the order is exposed in a most shameless fashion!

31720 Flag He Loved So Well (*Burlesque Ballad*) Wills 12

31734 Hortense at the Skating Rink (*Comic Talk*) Wills 12

5695 Jungle Town Parody (*Teddy in Africa*) Wills 10

Mr. Wills gives us here a very funny parody on the current "Jungle" hit, in which an eminent gentleman who has recently left for Africa is referred to more or less indirectly.

5612 "No News;" or, "What Killed the Dog" Wills 10

This story has been Mr. Wills' biggest hit during his present vaudeville tour, and is certainly one of the funniest ever told anywhere. The efforts of the darky to keep the news from his master, and the astonishment of the wealthy man as the awful details finally come out, are capitally described.

5659 Old Oaken Bucket (*Parody*) Wills 10

Mr. Wills, having temporarily run out of popular song material, has cruelly seized on and mangled an old favorite ballad. However, even those who regard the old song with affection cannot but smile at the absurdity of the parody.

5616 Our Boarding House Wills 10

31736 Reformed Love (*Humorous Monologue*) Wills 12

A rambling talk on various matters, delivered in the dry manner which makes Wills' monologues so amusing.

5700 Saving Up Coupons for Mother (*Mock Ballad*) Wills 10

A burlesque ballad which takes for its theme the present day craze for the collection of trading stamps and coupons of various kinds.

5725 Traveling Man Wills 10

Mr. Wills' famous "barn storming" song, which nobody but the Happy Tramp could sing at such a speed and make it intelligible. Such traveling as Wills describes here certainly breaks all records for long jumps.

Fifteen Songs by HARRY LAUDER, the Great Scotch Comedian—with orchestra

Ten-inch, 75c. each—Twelve-inch, \$1.25 each

The success of this popular Scottish comedian in America has been phenomenal, and he is declared to be one of the greatest entertainers now before the public. To hear him sing his amusing songs and specialties, however, it is not necessary to make a trip to New York, for the Victor now offers fifteen of his best numbers, including the famous laughing song, "Stop Your Tickling, Jock!;" the "Bottle in the Morning," ("Fu' th' Noo'") with an extremely funny drunken speech; a melodious little song about a bonnie Scotch lassie; his greatest success, "She is My Daisy"; the favorite "Tobermory" and "Wearing Kilts"; besides several new songs which he has just introduced in his specialty with great success.

Every one of these records is entirely new, being made by Mr. Lauder at the Victor's Camden Laboratory in December, 1909; and are so much superior to the old records that the hearer will be simply astonished. Every word and whisper which Lauder utters is absolutely distinct, and in his shivering rendition of "Wearing Kilts," you can even hear his teeth chatter! These new records bear a purple label and are priced at 75c. and \$1.25 each.

NUMBER

70000 Fu' th' Noo' (I've Something in the Bottle)

SIZE

12

This twelve-inch record of the old favorite "Fu' th' Noo'," (a Scotch expression meaning "full just now") will be warmly greeted. Harry's tipsy cough and his famous speech are delivered with real art.

Apropos of the latter song, Lauder tells a story of the effect of this impersonation upon a drunken man who witnessed the Scotch comedian's specialty. This young fellow waited on Lauder at the stage door, completely sobered, and said that if drink was liable to make him such a bleary-eyed and awful spectacle as Lauder had portrayed, he was going to be a teetotaler!

70001 He Was Very Kind to Me

12

Here is one of the best of Lauder's new songs, a number which he sings in an impersonation of a Glasgow maiden. Between the verses the lady tells of the luxury with which her late husband surrounded her; and her description of the brass frying pans, brass ash pans and the American clock which would go eight days, is intensely amusing.

60000 I've Something in the Bottle for the Morning

10

60001 I Love a Lassie (My Scotch Bluebell)

10

70002 I Love a Lassie (My Scotch Bluebell)

12

70003 MacGregor's Toast

12

A side-splitting speech made at one of the numerous weddings at which Lauder seems to spend most of his time.

70004 Rob Roy MacIntosh

12

A Scotch march song with drum effect, which Lauder sings spiritedly, with a little diversion which might be called a "military laugh." Says Lauder: "They adore me when I've got my trousers on, but they love me in my kilt."



MACGREGOR'S TOAST



"FU' TH' NOO' "



"I'M THE SOFTEST OF THE FAMILY"

The New Lauder Records, Ten-inch, 75c.—Twelve-inch, \$1.25

NUMBER

SIZE

70005 **Safest of the Family** 12

The song used in that wonderful bit of character acting when he portrays the half-witted but good-humored boy, the "Safest of the Family."

70006 **She is My Daisy** 12

"She is My Daisy" is by far the biggest success of Lauder's entire repertoire; and it seems quite natural that this should be so when we listen to the delightful swing of the refrain. The record contains the usual little confidential talk which Lauder is fond of interpolating in his songs.

60002 **Stop Your Tickling, Jock** 10

60003 **Tobermory**

Lauder here describes a little trip he made in a third-class car, and the pretty lass he met on the way. The first thing that happened was a "squeeze" in the car door when they both tried to get in at the same time. The rest of the romance we will let Lauder relate on the record, which is one of the best of the series.

60004 **Wearing Kilts** (*That's the Reason Noo I Wear a Kilt*) 10

Lauder gives here his amusing explanation of the cause of his taking to kilts. Every married man will feel a throb of sympathy as he listens to the harrowing tale.

70007 **Wedding o' Lauchie McGraw** 12

This new song is a most amusing one, and McGraw seems to have had fully as much fun at his wedding as did Sandy McNab. As Harry says, it was more like a battle than a wedding; and what with the "miners, joiners and journeymen bakers; Hi'land Zulus and a bundle o' Quakers," it was certainly a terrible affair! It requires four verses to tell of the happenings, and each is funnier than the preceding one.

70008 **Wedding of Sandy McNab** 12

70009 **When I Get Back Again to Bonnie Scotland** 12

A rousing Scotch song which Lauder sings spiritedly, with the usual touches of comedy.

Note.—In many of Lauder's records he concludes by saying "Good Night." This expression in the Scotch dialect sounds very much like the slang term "Get next." However, it is *gude nicht*, which the comedian is cordially saying!



THE WEDDING OF
SANDY McNAB



SHE IS MY DAISY



"I LOVE A LASSIE"

- 1834 An Evening with the Minstrels—No. 1** 10
 Ethiopian Carnival of Melody. Opens with a brilliant Bugle call: "Gentlemen, be seated." Orchestra, "Dark-town is Out To-night." Solo and Quartet, "Old Folks at Home." Jig, "Keep Yo' Feet." Quartet, "Carry Me Back." Orchestra, "Patrol Comique." Quartet, "Ole Massa," with banjo imitation. Full Chorus, "Darktown" ending with "Dixie Land."
- 1825 An Evening with the Minstrels—No. 3** 10
- 31193 An Evening with the Minstrels—No. 3** 12
 End Song, "Chimes of the Golden Bells." Mr. Bones describes a visit to his girl, and an encounter with her father, who is a painter by trade, and who decorates Bones with a pail of mixed paint. The dusky comedian insists, however, that he came out of the encounter "with flying colors." "The Chimes of the Golden Bells," with full orchestra, Westminster Chimes and Quartet Chorus.
- 1826 An Evening with the Minstrels—No. 4** 10
 "The Ebony Emperors of Melody." No old-time Minstrel Show was ever complete without the "Musical Act," with the Professor and the "Tramp Musician." The Professor, after hearing his Brass Instrument Class play a brilliant selection, bows them out and laments his lack of an assistant. A knock is heard and a disreputable-looking tramp enters in search of a job. He is given a trombone, which he blows with comical effect, almost driving the Professor mad. He is finally engaged and proves a fine musician, playing a duet with the Professor as the curtain falls.
- 1828 An Evening with the Minstrels—No. 6** 10
 The "Cake Walk in Coontown." A genuine Darky Cake Walk, introducing three lively cake-walk selections by the orchestra and three rousing songs by full chorus.
- 1830 An Evening with the Minstrels—No. 8** 10
 Grand Finale, "Scenes on the Levee." The darkies are busily engaged in loading a river steamboat with cotton, amid the clang of bells, tooting of whistles, shouts of the overseer and other characteristic levee sounds. The darky quartet sings "Heave dat Cotton," and the Pickaninny Band plays "Roll on de Ground."
- 5097 Christy Minstrels No. 1** 10
 Introducing "College Life" and "My Kickapoo Queen."
- 5098 Christy Minstrels No. 2** 10
 "Yankee Doodle Negroes" and "San Antonio."
- 5363 Victor Minstrels No. 9** *B4981* 10
 Introducing "Broncho Buster" and "Pride of the Prairie." A new aggregation of comedy talent which introduces itself with a bright, witty and musical three-minute minstrel entertainment.
- 5530 Victor Minstrels No. 12** *B-6082* 10
 Introducing "Dixie, with the Girl I Love" and "H-A-S-H—Dat Am the Word I Love."
 Another of those three-minute tabloids of minstrelsy which have been so popular. This clever comedy company has managed to include within the limits of the record two rousing choruses, a solo and four rapid-fire jokes.
- 5544 Victor Minstrels No. 13** *B-6296* 10
 Three minutes of varied entertainment, consisting of a rousing opening chorus—"My Dream of the U. S. A.," a collection of snappy new jokes (the kind that do not need a map!) and a grand closing chorus, "Moonbeams," by the entire company.

Note.—The full names and voices of the singers in this Descriptive List are as follows:

COLLINS, ARTHUR, Baritone
GOLDEN, BILLY, Comedian
HAYDN QUARTET, Male Voices
HARLAN, BYRON G., Tenor
HOLT, ALF, Imitator
HUGHES, WILLIAM, Comedian
JONES, ADA, Soprano

KLAUSEN, HENRY, Comedian
MOZARTO, Instrumental Specialties
PORTER, STEVE, Irish Comedian
SPENCER, LEONARD G., Comedian
STANLEY, FRANK C., Basso
VICTOR VAUDEVILLE COMPANY, Four Comedians

NUMBER

SIZE

- 1947** *Alpine Specialty (Yodling and Whistling Specialties)* **Spencer Trio** 10
5401 *An Evening at Mrs. Clancey's Boarding House (Irish Specialty)*
Victor Vaudeville Co. 10



Copy't Channel

SPENCER

Mrs. Clancey's boarders, after a long course of soggy biscuit, tough steak and prunes, finally rebel and the record describes the rebellion.

- 2543** *Auction Sale of Music Store* **Spencer-Holt** 10

The Auctioneer is assisted by William, the colored porter, who plays each instrument in turn as it is put up.

- 4562** *Barnyard Serenade* **Spencer-Holt** 10

The various animals of the barnyard are introduced by Spencer, while Holt gives very natural imitations of them. The Shanghai rooster, hen, little chicks, bantam rooster, robin redbreast, mocking bird, peacock, turkey gobbler, cow, calf, dog and jackass are all portrayed.

- 1330** *Battle of Santiago* **American Qt.** 10

Sunday morning on the Oregon—the call to service—a hymn is sung—Cervera's fleet discovered under way—"All hands to quarters"—"Fire the thirteen-inch gun"—the battle—"Don't cheer, boys, the poor devils are dying"—The Star Spangled Banner.

- 5286** *Broncho Bob and His Little Cheyenne*
Jones-Spencer 10

- 5604** *Christmas Morning at Clancey's (Irish Specialty)* **Steve Porter** 10

- 31241** *Church Scene (From The Old Homestead)* **Haydn Quartet** 12

The chimes of Old Trinity are heard and the voices of the choir float out upon the quiet street in "Nearer My God to Thee" as the old man, weary with the search for his lost boy, pauses before the church. "Maybe I can find my boy in there," he says, and goes in while the noble strains of "Palm Branches" come from the church. "No! my boy is not there," says the father. As if in sympathy with his search the choir sings "Where is My Boy To-night?"



Copy't Channel

JONES

Miss Jones continues to surprise every one by her great versatility; no matter what the character, it is always cleverly done. Whether her impersonation be that of a darky wench, a little German maiden, a "fresh" saleslady, a cowboy girl, a country damsel, Mrs. Flanagan or an Irish colleen, a Bowery tough girl, a newsboy or a grandmother, it is invariably a perfect one of its kind. The Victor controls *exclusively* the services of Miss Jones for disc records.

NUMBER

SIZE

1728 Closing Time in a Country Grocery **Collins-Harlan** **10**

Old Ezra Hoskins is just closing the store when the "Squire" drops in for a gallon of cider. You can almost see the little old Deacon and the big bluff Squire as they sing, dance and crack jokes at each other's expense, so true to life are the voices.

31441 Courtship of Barney and Eileen (*Irish Specialty*) **Jones-Spencer** **12**

31597 Down on the Farm **Jones-Spencer** **12**

A rural melodrama in four minutes:—The village chimes in the distance—the aged couple's last day on the farm—Squire Skinner about to foreclose the mortgage—the old clock strikes for the last time—"Wife, we have nothing left"—"Yes, Hezekiah, we've got each other"—the old wife sings, "I've Grown so Used to You"—sleigh bells are heard—the grandchildren rush in—"Zeke," the long-lost son, returns—wealthy, of course—Skinner is fooled—all is merry—a country dance—curtain.

4491 Every Little Bit Helps **Jones-Spencer** **10**

Another clever bit of vaudeville by these two entertainers, this time in a darky vein. The song "Every Little Bit Helps," which is used, is by Whiting and Fischer.

124 Farmyard Medley—Animal Imitations **Haydn Qt.** **10**

5494 Finnegan's Flat (*Irish Specialty*) **Steve Porter** **10**

5620 Flanagan's New Year's Call (*Irish Specialty*) **Steve Porter** **10**

5510 Flanagan's Troubles in a Restaurant (*Irish Specialty*) **Porter** **10**

4789 Flannigan's Night Off **Jones-Spencer** **10**

It is 2 A. M., and Mrs. Flannigan, who has been waiting some hours for her husband, and is now trying to hush the cries of her youngest, is not in the best of humor when Flannigan is heard outside trying to sing "Come Where My Love Lies Dreaming," in a voice that would penetrate armor plate. The argument which follows is interrupted by Flannigan's fall down the stairs. For real Irish comedy this record is a work of art.

4756 Flannigan's St. Patrick's Day **Jones-Spencer** **10**

Flannigan is passing his home in a St. Patrick's Day procession; his wife, seeing his condition, makes him come in the house and lively times follow.

4550 Fritz and Louisa **Jones-Spencer** **10**

Louisa is busy with her kitchen work and soliloquizes about her handsome Fritz, who drives the milk wagon. She feels so happy that she will sing yet, ain't it, and gives us a quaint little song, followed by a performance, which if not a yodel, is very near it. She is interrupted by Fritz's whistle and bell and soon greets her sweetheart, who comes in and is invited to stay to supper. The conversation which follows is very funny.

5476 Fun at the Music Counter **Jones-Spencer** **10**

The music counter in a department store is a very interesting, not to say amusing place, and the subject furnishes ample material for Mr. Spencer's new sketch. Miss Jones is at her best here as the fresh "saleslady."

4549 Golden Wedding, The **Jones-Spencer** **10**

The old couple, John and Mary, talk over the days of their honeymoon. The orchestra softly plays "Silver Threads Among the Gold" as John tells his wife that she is more beautiful than ever with her silvery hair, and together they sing "The Golden Wedding."



HILL

NUMBER

SIZE

- 5520 Henny and Hilda at the Schützenfest** Jones-Spencer 10

The "Rosie and Rudolph," "Minnie and Herman," "Louis and Lena," and "Fritz and Louisa" records have been enjoyed by many thousands. This new specialty tells of Hilda's trip to the Schützenfest with her papa, where she meets her Henny, the bassoon player. The dialogue is bright and witty, while the shooting contest and Henny's playing on the bassoon are too funny to describe.

- 5134 Henry's Return** (*An Amusing Ducky Sketch*) Jones-Spencer 10

- 5521 House-cleaning Time** Spencer 10

The horrors of house-cleaning being fresh in the memories of millions of men, these poor abused lords of creation will doubtless chuckle over this skit on the subject. The howling of the storm as John brings his muddy feet into the clean kitchen, the scolding of Mary and the breaking of the dishes by the cook are very real.



DEVINS

- 4106 In a Country Blacksmith Shop** Harlan-Stanley 10

A characteristic scene in a village blacksmith shop—The Deacon asks for a bolt for his wagon, and while waiting for it spies Jem Higgins and his fiddle; and some "high jinks" in the line of singing and dancing then take place on the shop floor.

- 5606 Jim Jackson's Affinity** Jones-Spencer 10

Mr. Jackson is discovered by his wife while attending a ball with his "affinity." In the picturesque language of the day, she doesn't do a thing to them, and finally leads the repentant Jim home by the ear. A coon song of the music-hall variety is introduced, and the record will amuse those who like this kind of specialty, which is a rather coarse one.

- 4864 Jimmie and Maggie at the Ball Game** Jones-Spencer 10

The Bowery chums go to the ball game—and, hully gee, but it was great! Maggie's rapid-fire comments on the game are quite characteristic of her, and the record is full of laughs.

- 4474 Katrina's Valentine** Jones-Spencer 10

Katrina hears the postman's whistle and is delighted to receive a valentine from her Heinie. She comments on it in her little German way, and gets the poetry sadly mixed. After singing about her Captain, who is cruising on a German whaler, she is surprised by his sudden appearance. Some loving conversation ensues, interrupted by music and kisses, and the record closes with a real wooden-shoe dance.

- 4215 Krausmeyer and His Dog "Schneider"** Spencer-Holt 10

- 31340 Krausmeyer and His Dog "Schneider"** Spencer-Holt 12

Certainly one of the most realistic records that can be imagined. The old German is talking to his dog, the only being that he loves, and telling him all his troubles. "Schneider" is very sympathetic, and alternately barks and whines in so natural a manner that you involuntarily look toward the Victor expecting to see him appear. The "Old Woman" puts an end to the conversation by throwing something very large and heavy at poor Schneider, who vanishes with a chorus of yelps. Left alone, Krausmeyer says: "How lucky for me dot Schneider vas here. I would a' got dot! Poor Schneider!"

NUMBER

SIZE

52004 Laughing Specialty **Klausen** 10

This remarkable laughing number is by the chief comedian of the Comedy Theatre of Christiana, Norway. He commences by attempting to sing "Carnival of Venice," but begins to laugh seemingly in spite of himself, and finally goes into perfect convulsions of mirth, with some of the most comical wheezes, coughs and splutters imaginable. This record would make even "Sober Sue" laugh!

5454 Laughing Spectator, The (*Irish Specialty*) **Steve Porter** 10

52000 Laughs You Have Met **Five Famous Comedians** 10



PORTER

The ordinary everyday laugh; the man who laughs at everybody's misfortune; the old maid's laugh; the Frenchman's laugh; and finally the well-known "Laughing Coon." A funny record and a complete novelty.

5664 Liars, The, or My Uncle's Farm **Golden-Hughes** 10

Our old friend, Billy Golden, whose "Turkey in de Straw" has amused millions of people, has formed a partnership with a well-known comedian, John Hughes. The combination, which has made something of a hit in vaudeville, has been persuaded to give us a portion of one of the clever specialties used. Those who listen to the record will find it very hard to decide which is the greatest prevaricator, Golden or Hughes. However, a decision is not necessary—all you have to do is to laugh.

4438 Louis and Lena **Jones-Spencer** 10

Lena arrives at the gate of Luna Park looking for her Louis, who had promised to meet her. The gatekeeper attempts to have fun with the little German maiden, but he is kept busy trying to amuse himself at her expense. Louis finally arrives, and after a little affectionate by-play, they sing, "Meet Me Down at Luna, Lena."

4670 Mandy and Her Man **Jones-Spencer** 10

Miss Jones' ducky talk is very real and the way she pitches into James one moment and wheedles him the next is quite amusing. All ends merrily and Jim goes for the license, first borrowing a dollar for the purpose from his future bride! The sketch is not a refined one.

5252 Meet Me Down at the Corner (*Irish Sketch*) **Jones-Spencer** 10

5186 Minnie and Herman **Jones-Spencer** 10

Minnie appears and warbles coyly of "A nice little German whose front name is Herman." The gentleman himself then arrives, and being up-to-date, comes in an auto runabout.

They start out merrily, and Herman invites a smash-up by steering with one hand while he embraces Minnie with the other. The question is popped and the lady gives him his answer in one of her little German songs.

1946 Mocking Bird Medley (*Bird Imitations and Yodel*) **Spencer Trio** 10

31444 Musical Yankee, The **Spencer** 12

The Rube appears on the stage to a burst of music from the orchestra and is promptly greeted with ridicule and cat-calls. This treatment does not embarrass him, however, for "b'gosh! he'll show 'em a thing or two in the mewsick line, darn 'em!" And he does, demonstrating his ability by playing in quick succession the orchestra bells, violin, trombone, ocarina, and finally the Sousaphone, on which he performs "Down Deep in the Cellar" in a most comical manner.

NUMBER

SIZE

- 42 Negro Wedding in Southern Georgia** Haydn Quartet 10
The church bell rings out—Hear dem Bells—An original marriage service—Saluting the bride—Hail Jerusalem Hail.
- 43 Night Trip to Buffalo** Haydn Quartet 10
Reuben and the fresh conductor—Train starts—Two Irishmen on a Pullman—Going to bed on a shelf—Mandy wants a drink—Yale football team on board—A horrible noise—Irish nightmare—Pat falls out of bed—Buffalo! All out!
- 2671 Old Plantation Scenes—No. I—Slavery Days** Haydn Quartet 10
At the old plantation wharf—the roustabouts sing “Down in Florida” —Bells and whistle—“All ashore.” “Hold on there, Captain! one of my niggers is missing”—The boy is discovered—indignant passengers—Uncle Jasper to the rescue—the overseer is discharged—a holiday for the slaves—everybody to the possum feast—“Carve dat possum.”
- 2672 Old Plantation Scenes—No. II—The Old Cabin Home** Haydn Qt. 10
The possum feast is over and all hands are merry, old Uncle Jasper so much so that he is persuaded to sing “Good Old Wagon.” But the old man notices that his favorite boy Ephraim is missing, and fears he has run away because he is afraid of the overseer’s revenge. He bids the neighbors good night and asks the boys to sing Mammy’s favorite song “Come along chillun.” The darkies repeat the strain as they leave, and the voices die away in the distance.
- 2673 Old Plantation Scenes—No. III—The Wanderer’s Return** Haydn Quartet 10
Fifteen years have gone by and Uncle Jasper, now aged and bent, sits in front of the cabin mourning for his lost boy. The family sing the evening hymn and go into the cabin, leaving the old man alone. He sees a stranger coming down the road, and asks what his business is. The stranger exclaims: “Why, pappy, don’t you know me?” “Ephy! my boy! Thank the good Lord!” The family and neighbors rush to greet the prodigal and the old man is overcome with emotion. The darkies sing softly “Hard Times, Come Again No More,” while Jasper gives thanks for his blessings.
- 5637 Pauline, Otto and Fido** Jones-Spencer 10
The problem which our German friend is “up against” in this little sketch is one which has puzzled lovers in many different strata of society—namely, “Which does she love best, the dog or me?” Otto fails to solve the problem, and is forced to accept Pauline and Fido on equal terms. The duet between Otto and Fido is one of the funniest happenings in a most amusing record. Unlike some of the “coon” numbers, the German specialties of Jones and Spencer are wholly free from offensive features and suitable for the amusement of the children.
- 4720 Peaches and Cream** Jones-Spencer 10
The by-play between Jimmie and his Peach is bright and witty, and the little song (“Hello, Peaches!”) fits the number to perfection.
- 5112 Pedro, the Hand-organ Man** Jones-Spencer 10
- 4399 Professor and the Musical Tramp** Spencer 10
- 4216 Reuben Haskins’ Ride in the “Red Devil”** Spencer-Holt 10
A realistic portrayal of Reuben’s hair-raising ride in Mr. Astorbilt’s eighty horse-power automobile the “Red Devil.” The cries of the various animals (including man) which are run over are imitated to the life by Mr. Holt.

- 2803 Reuben Haskins' Trip 'Round the World** **Spencer 10**
 The Air Ship is all ready to fly from Skowhegan—"All ready, Ezra?" "Yes, dad!" "Then let 'er go!"—they fly Eastward—ocean liners look like flies—they pass over Ireland—Ezra whistles an Irish tune—"What's that smell? Limburger and Germany, b'gosh!"—"Look out for the Alps, Ezra!"—Turkey is crossed as Ezra whistles a celebrated dance—Full speed—the wind rises—the Philippines—across the Pacific in four seconds—the Golden Gate—the Mississippi—"Don't butt into the Capitol, Ezra!"—Statue of Liberty—home again—Yankee Doodle—three cheers for America!
- 31298 Round the Camp-Fire** **Haydn Quartet 12**
 A realistic picture of camp-life in the Philippines. It is eight o'clock, and the bugle plays "Assembly." Sergeant Blake reports that a colored picket has been caught foraging, and the Colonel orders the chickens sent to his tent. The boys are gathered around the camp-fire, and a soldier strikes up "Tenting," which all join in singing. Private Schmelzer of "Chicagy" feels homesick, and, to make him more so, the boys sing him "In Dear Old Illinois." Private Southworth tells of his girl waiting for him in Tennessee, and is comforted by the charming ballad, "Somebody's Waiting 'Neath Southern Skies." The bugle in the distance sounds "Tattoo," and after some fun with the Sergeant, an excitable Irishman, who tells them to "Go to — *bed*, ye blackguards!" the boys turn in, singing, "Home, Sweet Home." As the echoes die away among the trees, the strains of the bugle come softly from a neighboring post in "Taps," and silence falls around our boys in blue.
- 5367 Sim and Sam (A Comedy Musical Act)** **Spencer-Mozarto 10**
 Mr. Spencer has here joined forces with the great Mozarto, who is noted for his odd instrumental feats. This dialogue was written by Mr. Spencer for the exhibition of Mr. Mozarto's peculiar talents, and contains some comedy lines which are very amusing. Mozarto as *Sim* surprises *Sam* by playing on two saxophones at once; the ocarina and one-string fiddle simultaneously; then on two clarinets at the same time.
- 2767 Steamboat Medley—Levee Scenes** **Haydn Quartet 10**
5712 Sweet Peggy Magee **Jones-Spencer 10**
 One of the most delightful bits of Irish comedy since "Mr. and Mrs. Murphy" was issued. The scene is laid in Ireland, where sweet Peggy is discovered leading her favorite cow. (There is no doubt at all about the cow—you can hear the bell.) Good-for-nothing Barney, Peggy's lover, comes along and renews his suit, but the lady is coy until Barney threatens to elope with another. She yields just as the coach horn is heard in the distance, and the lovers board the stage amid the congratulations of the passengers. As the sound of the horn grows fainter, Peggy's disconsolate cow voices her disapproval of the elopement by a plaintive "moo-oo-oo."
- 4233 Transformation Scene—Dr. Jekyll and Mr. Hyde** **Spencer 10**
 Mr. Spencer has given us a most dramatic portrayal of this scene, which is the strongest climax in the famous play.
- 4437 Two Rubes and the Tramp Fiddler** **Harlan-Stanley 10**
 Two old cronies are discussing the crops and other rural subjects when the strains of a fiddle are heard and a melancholy tramp appears. He plays a selection on his violin and then accompanies them as they sing a duet, "Handsome Julia." When asked to give an account of himself the tramp springs several dreary jokes on the two farmers, following with a sepulchral laugh, which so angers them that they chase him down the road.

NUMBER

SIZE

- | | | | |
|-------|---|---------------------|----|
| 668 | A Meeting of the School Directors (Uncle Josh) | Stewart | 10 |
| 5679 | A Small Boy and His Mother at the Circus | Mrs. Hardin Burnley | 10 |
| 31731 | Boy on the Right Field Fence (Baseball Monologue) | Digby Bell | 12 |

It is with pleasure that the Victor is able to offer a record by that universally popular character comedian, Digby Bell. Mr. Bell has chosen one of his inimitable baseball specialties, which is quite familiar to those who have been privileged to hear this always amusing actor.

- | | | | |
|-------|---|--|----|
| 31559 | Casey at the Bat (<i>Humorous Recitation</i>) | | |
| | De Wolf Hopper | | 12 |

Mr. Hopper has been persuaded to make us a twelve-inch record of this baseball classic, and it is the most life-like reproduction which could be imagined. Shut your eyes and you can imagine the whole scene—five thousand of Mudville's fans yelling for their favorite—the redoubtable and mighty Casey standing proudly at the bat—the pitcher gripping the ball—then a moment of hushed expectancy—and then . . . and then the tragedy begins!

Let us draw the veil—suffice to say that you can actually feel the breeze on your face when the great Casey fans the air as he strikes out!

Mr. Hopper's record of this famous baseball gem has made one of the biggest hits in Victor history.



HOPPER

- | | | | |
|------|-----------------------|---------------|----|
| 1863 | Colored Preacher, The | George Graham | 10 |
|------|-----------------------|---------------|----|



STEWART

- | | | | |
|------|---|------------------|----|
| 5636 | Darky and the Boys, The (<i>Walnut Story</i>) | Edwin M. Whitney | 10 |
|------|---|------------------|----|

One of this talented reader's best encore numbers. The different characters in the story—the two boys, the oldest inhabitant, and the frightened darky—are all capitally imitated by Mr. Whitney.

- | | | | |
|-------|--|---------------|----|
| 4999 | Ground Hog Day at Pun'kin Center (Uncle Josh) | Stewart | 10 |
| 31734 | Hortense at the Skating Rink (<i>Comic Talk</i>) | Nat. M. Wills | 12 |
| 5693 | How Mother Made the Soup | Case | 10 |

Here is a record of one of Case's best stories; and if any buyer of this record fails to smile by the time the father-baby-soap-bubble incident is reached, he should see a doctor at once.

- | | | | |
|-------|--|------------|----|
| 31733 | Man Who Fanned Casey, The (<i>A Reply to "Casey at the Bat"</i>) (Sparkus) | Digby Bell | 12 |
|-------|--|------------|----|

Casey has been a hero long enough—at least so Digby Bell seems to think; and he selects for his eulogy the redoubtable Twirler of the Frogtown team who occupied the slab when Mudville's Pride did his immortal fanning act. Casey looks like two dimes and two nickels when Mr. Bell gets through with him.

Every one who has heard Hopper's famous "Casey at the Bat" (and that means half the population of America) will appreciate this witty take-off.



BURNLEY



BELL

NUMBER

SIZE

2168 Married Life (*A Solemn Warning to Single Men*) George Graham 10

5619 Moving Day at Pun'kin Center (Uncle Josh) Stewart 10

5612 "No News;" or, "What Killed the Dog" Nat. M. Wills 10

The funniest of all Mr. Wills' good stories.

31736 Reformed Love (*Humorous Monologue*) Nat. M. Wills 12

5740 Roosevelt and the Darky Edwin M. Whitney 10

A good story circulated about our late President, shortly after his return from that celebrated bear hunting trip in Louisiana. It will be admitted that the old darky did what very few people in this world have been able to do; and really got the best of Theodore Roosevelt!

5082 Uncle Josh and Aunt Nancy Go to Housekeeping Mr. and Mrs. Cal Stewart and Haydn Quartet 10

5103 Uncle Josh and Nancy in the Subway Mr. and Mrs. Stewart 10

2575 Uncle Josh and the Fire Department Stewart 10

5023 Uncle Josh and the Insurance Agent Stewart 10

4979 Uncle Josh and the Labor Unions Stewart 10

667 Uncle Josh and the Lightning Rod Agent Stewart 10

5638 Uncle Josh and the Photographer Stewart 10

5282 Uncle Josh at the Dentist's Stewart 10

5000 Uncle Josh at the Roller Skating Rink Stewart 10

665 Uncle Josh in a Department Store Stewart 10

2176 Uncle Josh in a Museum Stewart 10

5248 Uncle Josh Joins the Grangers Stewart 10

31715 Uncle Josh Keeps House Stewart 12

2541 Uncle Josh on an Automobile Stewart 10

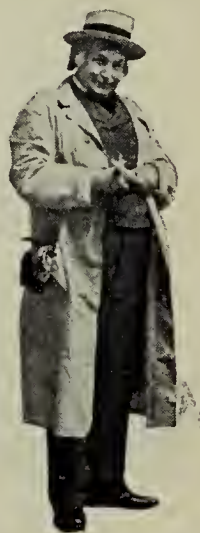
5377 Uncle Josh's Letter from Home Stewart 10

5024 Uncle Josh's New Year's Pledge Stewart 10

4980 Uncle Josh's Second Visit to the Metropolis Stewart 10

664 Uncle Josh's Trip to Coney Island Stewart 10

5071 Wedding of Uncle Josh and Aunt Nancy Mr. and Mrs. Cal Stewart and Haydn Qt. 10



STEWART

Mr. Stewart's "Pun'kin Center" stories are giving enjoyment to thousands of his admirers. "Uncle Josh's" rural wit and philosophy and his infectious laughs are simply irresistible.

Note.—Many other Stewart records will be found in the Double-Faced List.

A Dramatic Recitation by ROSE COGHLAN

NUMBER

SIZE

31728 The Charge of the Light Brigade Tennyson 12

The Victor has induced Miss Coghlan to recite Tennyson's famous poem, and the result is one of the most dramatic and thrilling records imaginable.

The Victor controls exclusively Miss Coghlan's rendition of this selection on disc records.



COGHLAN

Dramatic Recitations by EDGAR L. DAVENPORT Incidental music by Victor Orchestra

We take pleasure in announcing two splendid numbers by this popular actor—Deprez's beautiful poem, "Lasca," in which Mr. Davenport describes the cowboy's love for the Mexican beauty, the wild ride for life before the maddened cattle, and the final tragedy as Lasca sacrifices her life for her lover; and the famous "Jim Bludsoe," which is delivered in fine style by Mr. Davenport.

4701 Jim Bludsoe

John Hay 10

31529 Lasca

Deprez 12



DAVENPORT

Records by WILLIAM HOWARD TAFT

- 5555 Democratic Policy Prevents Prosperity 10
- 5552 Effect of Proposed Jury Trial in Contempt Cases 10
- 31709 Functions of the Next Administration 12
- 5558 Irish Humor 10
- 5553 Labor and its Rights 10
- 5557 Our Foreign Dependencies—Porto Rico, Cuba and the Philippines 10
- 5556 Postal Savings Banks 10
- 5554 Rights and Progress of the Negro 10
- 5559 The Farmer and the Republican Party 10



Copy't Maffett

TAFT

31708 The Republican Party Stands by Mr. Roosevelt 12

31710 What Constitutes an Unlawful Trust 12

Records by WILLIAM J. BRYAN

- 5539 Guarantee of Bank Deposits 10
- 5541 Imperialism 10
- 5538 Popular Election of Senators 10
- 5537 Publication of Campaign Contributions 10
- 5540 The Labor Question 10
- 5542 The Railroad Question 10
- 5536 The Tariff Question 10
- 5535 The Trust Question 10



BRYAN

By ADMIRAL ROBLEY D. EVANS

NUMBER

SIZE

5632 Farewell Address to the Navy 10

By LEONARD G. SPENCER

2170 President McKinley's Pan-American Speech 10

By DR. FREDERICK A. COOK

31755 How I Reached the Pole 12

SPECIAL RECORDS

On this and the following page are listed a special series of records which are not usually carried in stock by dealers, because they are of interest only to certain classes of people—religious communities, societies and persons in certain sections of the country. Many novelties will be added to this list in the future. Any of these special records will be promptly ordered by your dealer on request. Every record will be up to the highest standard of Victor quality.

CHRISTIAN SCIENCE HYMNS

By the Haydn Quartet

5426 Shepherd, Show Me How to Go Eddy-Johnson 10

By Harry Macdonough, Tenor, with orchestra

5442 Eternal Mind the Potter Is Spohr 10

5443 Immortal Love (*Colchester*) Purcell 10

5444 Vainly Through Night's Weary Hours Brackett 10

By Harry Macdonough

with orchestra

5677 One Holy Church of God Appears (*St. Martin's*) Tansur 10

HAWAIIAN RECORD

Piano Accompaniment by Genevra Johnstone-Bishop

(Dedicated to Mme. Bishop by King Kalakaua of Hawaii)

5680 Akahi Hoi King Kalakaua 10

DRAMATIC RECITATION IN FRENCH

By Ralph Herz

5681 Cyrano de Bergerac—Scene, "Non Merci!" Rostand 10

GLYNDWR'S MOUNTAIN ASH MALE VOICE PARTY

of Wales

5687 The Destruction of Gaza Laurent de Rille 10

5688 Men of Harlech *In Welsh* 10

5689 Soldiers' Chorus from Faust Gounod 10

31732 The Tyrol A. Thomas 12

CANADIAN PATRIOTIC AIRS
Alan Turner, Baritone, with orchestra

NUMBER		SIZE
5428	The Maple Leaf Forever (<i>Patriotic Song of Canada</i>)	Muir 10

	Harold Jarvis, Tenor, with orchestra	
5517	O Canada (<i>Canadian National Hymn</i>)	Lavallee 10

Military Drill Records by Arthur Pryor's Band

16367	{ (a) Drill Music, No. 1	{ Clarke	10
	(b) Drill Music, No. 2	{ Clarke	

These records were made especially for rifle drills in the regular army and the militia.

The drill used in the army is known as Butt's Exercises, and is a calisthenic drill set to music. In open weather this music is furnished by the band or field corps; but in the winter or in inclement weather it is sometimes difficult to provide suitable accompaniment. As almost every Armory and Army Post in America now has a Victor, these new Victor records will supply this want, and the drills can be performed indoors in a satisfactory manner.

Captain Wm. B. Cochran, 24th Infantry, U. S. Army, has tested and approved these records and pronounces them a most excellent means of accompanying the rifle drills.

Greeting and Hymn by the Whitney Brothers Quartet

5746	Grace Be Unto You	Trowbridge 10
	(Greeting spoken by Edwin Whitney.)	

Temperance Recitation by Edgar L. Davenport

5747	The Power of Habit	John B. Gough 10
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A famous dramatic recitation much used in prohibition and temperance work. Mr. Davenport's description of the ultimate end of the drinker, represented by the fatal voyage down the Niagara, is a most thrilling one.

An Illinois Song by the Haydn Quartet, with orchestra

31750	Illinois	Chamberlain-Summy 12
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A stirring song in praise of the great State of Illinois which will doubtless be largely purchased by patriotic Illinoisians. This record was made by request of Lyon and Healy, Chicago.

DEUTSCHE PLATTEN

Couplets von Otto Reutter, mit orchester
(Berlin)

(Comic Songs in German, with orchestra)

52907	Das dank ich dir, mein teures Vaterland! (<i>Original Couplet</i>),	10
52908	Ich bin ein Optimist	10
52909	Immer weiter (<i>I. Teil</i>)	10
52910	Immer weiter (<i>II. Teil</i>)	10
52911	Der Hirschfeld kommt (<i>I. Teil</i>)	10
52912	Der Hirschfeld kommt (<i>II. Teil</i>)	10

Victor Double-Faced Records

(Numerically arranged. The alphabetical index, enabling any particular record to be found, begins on page 146.)

All vocal and instrumental solos, duets, etc., are made with orchestra accompaniment unless otherwise noted

Ten-inch—75 cents each

- | | | |
|-------|--|----------------------------------|
| 16000 | { (a) "Strains from Stern's Medley" | Pryor's Band |
| | { (b) Centennial March (Bolan) | Pryor's Band |
| 16001 | { (a) Teddy Bears' Picnic (Bratton) | Pryor's Band |
| | { (b) Happy Days March (Levi) | Pryor's Band |
| 16002 | { (a) Mandy Lane— <i>Ballad</i> (McKenna) | Harry Macdonough |
| | { (b) When the Summer Days are Gone— <i>Ballad</i> | Macdonough and Haydn Quartet |
| 16003 | { (a) Kerry Mills' Barn Dance | Dance Orchestra |
| | { (b) Virginia— <i>Two-Step</i> (Ringleben) | Pryor's Band |
| 16004 | { (a) Bonnie Sweet Bessie <i>Piccolo</i> | Darius Lyons |
| | { (b) "Army and Navy" Reel | Victor Orchestra |
| 16005 | { (a) Manzanillo <i>Mandolin-Guitar</i> | Abt-Butin |
| | { (b) Sweet Memories <i>Mandolin-Guitar</i> | Abt-Butin |
| 16006 | { (a) Standard o' the Braes o' Mar— <i>Scotch Song</i> | Harold Jarvis |
| | { (b) White Squall— <i>Nautical Ballad</i> (Barker) | Alan Turner |
| 16007 | { (a) Jesus, I am Resting— <i>Gospel Hymn</i> | Harold Jarvis |
| | { (b) My Jesus, I Love Thee— <i>Gospel Hymn</i> | F. C. Freemantel |
| 16008 | { (a) Beautiful Isle of Somewhere | Harold Jarvis |
| | { (b) Christ Arose— <i>Easter Hymn</i> (Lowry) | Haydn Quartet |
| 16009 | { (a) Lord, I'm Coming Home | F. C. Freemantel |
| | { (b) One Sweetly Solemn Thought | Frank Stanley |
| 16010 | { (a) I Don't Want the Morning to Come | Miss Kingsley |
| | { (b) Everybody Loves Me But the One I Love— <i>Popular Ballad</i> | Byron G. Harlan |
| 16011 | { (a) Music Makes Me Sentimental | Eddie Morton |
| | { (b) Old Time Rag (Morse) | Billy Murray |
| 16012 | { (a) A Singer Sang a Song (Furth) | Eddie Morton |
| | { (b) Busy Week at Pun'kin Centre | Cal Stewart |
| 16013 | { (a) I Would that My Love (Mendelssohn) | Stevenson-Macdonough |
| | { (b) Miserere from "Il Trovatore" (Verdi) (<i>In English</i>) | Stevenson, Macdonough and Chorus |
| 16014 | { (a) Sailing— <i>Sea Song</i> (Marks) | Haydn Quartet |
| | { (b) Honeymooning | Stevenson-Stanley |
| 16015 | { (a) Flanagan on a Broadway Car | Steve Porter |
| | { (b) I Think I See My Brother Coming Now—"Coon" Song (Helf) | Arthur Collins |
| 16016 | { (a) O'Brien's Automobile— <i>Irish Specialty</i> | Steve Porter |
| | { (b) Si and Sis— <i>Rural Specialty</i> | Jones-Spencer |
| 16017 | { (a) Old Dog Sport— <i>Dog Imitations</i> | Spencer-Girard |
| | { (b) Irish Repartee— <i>Comic Dialogue</i> | Porter-Murray |
| 16018 | { (a) Oh, You Coon— <i>Darkey Duet</i> | Jones-Murray |
| | { (b) Down in Georgia on Campmeeting Day— <i>Darkey Shout</i> (Reed) | Collins-Harlan |

Ten-inch—75 cents each

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|-------|---|---|
| 16019 | { (a) The Widow Dooley— <i>Specialty</i>
(b) County Fair at Pun'kin Centre | Jones-Spencer
Cal Stewart |
| 16020 | { (a) The Ford March (Zickler)
(b) Yuki Two-Step (Kreyer) | Pryor's Band
Pryor's Band |
| 16021 | { (a) Artful Artie Two-Step (Pryor)
(b) Day at West Point— <i>Descriptive Military Piece</i>
(Bendix) | Pryor's Band
Pryor's Band |
| 16022 | { (a) Morning in Noah's Ark— <i>Humorous fantasy with animal imitations</i>
(b) Matrimonial Chat— <i>Comic Monologue</i> | Pryor's Band
Len Spencer |
| 16023 | { (a) Red Roses Waltz (Lehar)
(b) Elysia Waltz (Braham) | Pryor's Band
Pryor's Band |
| 16024 | { (a) New Tipperary March (Helf)
(b) Merry Widow Waltz— <i>Burlesque</i> | Pryor's Band
Pryor's Band |
| 16025 | { (a) "Girl Question"— <i>Selection</i>
(b) King Bee March (Smith) | Pryor's Band
Pryor's Band |
| 16026 | { (a) Stilt Dance— <i>Eccentric Clog</i>
(b) Gem Polka (Cox) <i>Piccolo Solo</i> | Victor Orchestra
Darius Lyons |
| 16027 | { (a) Madrigale (Simonetti) <i>Violin</i>
(b) Chant sans paroles 'Cello | Howard Rattay
Louis Heine |
| 16028 | { (a) Minor March (Kost) <i>Accordion</i>
(b) The Skylark (Cox) <i>Piccolo</i> | John Kimmel
Darius Lyons |
| 16029 | { (a) Narcissus (Nevin)
(b) Hearts and Flowers (Tobani) | Pryor's Band
Victor Orchestra |
| 16030 | { (a) National Guard March (Ashton)
(b) "Mary's Lamb"— <i>Barn Dance</i> | Victor Orchestra
Dance Orchestra |
| 16031 | { (a) Just to Remind You— <i>Ballad</i>
(b) If You'll Remember Me (<i>From Chauncey Olcott's "Ragged Robin"</i>) | Harry Macdonough
Henry Burr |
| 16032 | { (a) Cheer Up, Cherries Will Soon be Ripe— <i>Popular Song</i>
(Bryan)
(b) Your Picture Says Remember Though Your Letter Says Forget— <i>Sentimental Ballad</i> (Henry) Macdonough and Haydn Quartet | Byron G. Harlan
Macdonough and Haydn Quartet |
| 16033 | { (a) Mary of Argyle— <i>English Ballad</i>
(b) Bay of Biscay— <i>Sea Song</i> (Davy) | Harold Jarvis
Harold Jarvis |
| 16034 | { (a) Farewell to the King's Highway (<i>From Fencing Master</i>)
(b) One Little, Sweet Little Girl (Olcott) | John Finnegan
Macdonough |
| 16035 | { (a) My Rosy Rambler
(b) Dear Old Yankee Land (Mason) | Billy Murray
Billy Murray |
| 16036 | { (a) I'd Rather Be a Lobster than a Wise Guy— <i>Comic Song</i>
(Morse)
(b) At the Village Post Office— <i>Yankee Dialogue</i> | Billy Murray
Victor Vaudeville Co. |
| 16037 | { (a) Morning Lark— <i>Yodel Song</i> (Ellis)
(b) Little One, Good Bye— <i>March Ballad</i> | G. P. Watson
Byron G. Harlan |
| 16038 | { (a) Christ Receiveth Sinful Men
(b) God is a Spirit— <i>Anthem</i> (Bennett) | Haydn Quartet
Lyric Quartet |

Ten-inch—75 cents each

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|-------|---|---|
| 16039 | { (a) Soldier's Farewell (Kunkel) | Haydn Quartet |
| | { (b) Robin Adair | Haydn Quartet |
| 16040 | { (a) Little Black Lamb—"Pickaninny" Song | Ada Jones |
| | { (b) If the Man in the Moon Were a Coon | Ada Jones |
| 16041 | { (a) It's the Same Old Girl—Comic Song | F. C. Stanley |
| | { (b) Won't You Be My Honey | Jones-Murray |
| 16042 | { (a) Oh, Oh, Miss Lucy Ella | Collins-Harlan |
| | { (b) Victor Minstrels No. 14—Introducing "Bye, Bye, Caroline"
and "At the Meeting House To-night" | Victor Minstrel Co. |
| 16043 | { (a) "That Rag"—Ragtime Two-Step | Pryor's Band |
| | { (b) "Real Swing"—March | Pryor's Band |
| 16044 | { (a) Cotton—A Southern Breakdown | Pryor's Band |
| | { (b) Old Faithful March (Holzmann) | Pryor's Band |
| 16045 | { (a) "Devil's Dream"—Reel | Dance Orchestra |
| | { (b) "Speed the Plow"—Reel | Dance Orchestra |
| 16046 | { (a) Voice of Love—Cornet-Flute | Keneke-Lyons |
| | { (b) The Rosary (Nevin) Cornet Solo | Emil Keneke |
| 16047 | { (a) The Wren (Demare) Piccolo | Darius Lyons |
| | { (b) Echo (Kohler) Flute-Oboe | Lyons-Trepte |
| 16048 | { (a) American Polka Accordion (Piano accompaniment) | Kimmel |
| | { (b) Dance of the Fairies Piccolo | Darius Lyons |
| 16049 | { (a) So What's the Use—Comic | Billy Murray |
| | { (b) Budweiser's a Friend of Mine—Drinking Song (Furth) | Murray and Haydn Quartet |
| 16050 | { (a) Traumerei (Schumann) Violin | Howard Rattay |
| | { (b) Adantino (De Beriot) Violin | Charles D'Almaine |
| 16051 | { (a) Serenade (Pierne) Violin | Charles D'Almaine |
| | { (b) Raff's Cavatina Violin | Howard Rattay |
| 16052 | { (a) Birds and the Brook (Whistling) | Joseph Belmont |
| | { (b) In Venice (Rubens) (Whistling) | Mrs. Alice Shaw |
| 16053 | { (a) Adeste Fidelis | Westminster Chimes |
| | { (b) Lead Kindly Light and Nearer My God to Thee | Westminster Chimes |
| 16054 | { (a) Kerry Dance (Molloy) | Trombone Quartet |
| | { (b) The Chapel (Kreutzer) | Victor Brass Quartet |
| 16055 | { (a) Artist's Valse Mandolin-Guitar | Abt-Butin |
| | { (b) In the Sweet Bye and Bye—Paraphrase | Victor String Quartet with Harp obbligato |
| 16056 | { (a) Army Bugle Calls No. 1 (First Call—Reveille—Mess Call—
Guard Mount—Adjutant's Call—Sick Call—Assembly—Drill—
Retreat—Tattoo—Taps) | Sousa's Cornets |
| | { (b) Army Bugle Calls No. 2 (Officer's Call—Captain's Call—
First Sergeant's Call—Break Camp—To Arms—Fire Alarm—
Signal to Horse—Rogue's March—To the Colors—Funeral
March) | Cornets and Trumpets of Pryor's Band |
| 16057 | { (a) Poor John—English Comic (Pether) | Ada Jones |
| | { (b) Waiting at the Church—English Comic | Ada Jones |
| 16058 | { (a) Don't Argify—"Coon" Song (Lowitz) | May Irwin |
| | { (b) You Splash Me and I'll Splash You—Serio-Comic Song
(Lamb) | Alice Lloyd |

Ten-inch—75 cents each

- 16059 { (a) My Dear—*Sentimental Ballad* Harry Macdonough
(b) I Love, and the World is Mine Henry Burr
- 16060 { (a) Hosanna (Granier) Harry Macdonough
(b) Holy Night (Adam) Harry Macdonough
- 16061 { (a) In the Shade of the Palm (*Florodora*) Harry Macdonough
(b) Tell Me Pretty Maiden (*Florodora*) (Stuart) Stevenson-Macdonough
- 16062 { (a) Loch Lomond—*Old Scotch Air* Henry Burr
(b) Scots, Wha' Hae' wi' Wallace Bled—*Scotch War Song* (Burns) Henry Burr
- 16063 { (a) Salt of the Sea for Me (*Basso-profundo*) Frank Stanley
(b) Down Deep Within the Cellar Frank Stanley
- 16064 { (a) Heart Bow'd Down (*Piano accompaniment*) Goddard
(b) Good Bye, Sweetheart, Good Bye Goddard
- 16065 { (a) La Golondrina—*Spanish Air* Carlos Francisco
(b) La Paloma—*Spanish Air* Carlos Francisco
- 16066 { (a) Piccolo (*Waltz Dream*) Stevenson-Stanley
(b) Rah! Rah! Rah! (*The Soul Kiss*) Peerless Quartet
- 16067 { (a) Schoolday Frolics—"Kid" Specialty including "See-Saw" Jones-Spencer
(b) Santiago Flynn—*Irish-Mexican Specialty* Jones-Spencer
- 16068 { (a) Uncle Josh in a Chinese Laundry Cal Stewart
(b) Uncle Josh on a Bicycle—*Yankee Talk* Cal Stewart
- 16069 { (a) "Moon Winks" Three-Step Pryor's Band
(b) Marsovia Waltzes (*For dancing*) Pryor's Band
- 16070 { (a) "Yankee Prince"—*Selection* (Cohan) Pryor's Band
(b) "Yankee Boys in Blue" March Pryor's Band
- 16071 { (a) Eagle and Lion March (Berry) Pryor's Band
(b) French National Defile March Pryor's Band
- 16072 { (a) Treaty March (Scouton) Pryor's Band
(b) Wee Bit o' Scotch—*Intermezzo* Pryor's Band
- 16073 { (a) Dainty Dollie—*Two-Step* Pryor's Band
(b) Southern Beauties (Johnson) Pryor's Band
- 16074 { (a) The Peacock—*Badinette* (Laurendeau) Pryor's Band
(b) Dan Cupid—*Intermezzo* (Barnard) Pryor's Band
- 16075 { (a) Mary Ann O'Houlihan (Von Tilzer) Billy Murray
(b) Queenie, With Her Hair in a Braid Billy Murray
- 16076 { (a) Father is a Judge—*Comic Song* Billy Murray
(b) I'd Rather Float Through a Dreamy Waltz With You Murray and Haydn Quartet
- 16077 { (a) Hush, Don't Wake the Baby—*Soprano Yodel* May McDonald
(b) Roll on, Silver Moon—*Soprano Yodel* May McDonald
- 16078 { (a) I Love You as the Roses Love the Dew (Morse) Macdonough and Haydn Quartet
(b) Little Annie Rooney—*Waltz Song* Haydn Quartet
- 16079 { (a) "On Jersey Shore" March Pryor's Band
(b) Coon Band Contest (Pryor) Pryor's Band
- 16080 { (a) Sylvia Ballet—*March* (Delibes) Pryor's Band
(b) Sylvia Ballet—*Pizzicato* (Delibes) Pryor's Band

Ten-inch—75 cents each

- | | | |
|-------|---|-------------------------------|
| 16081 | { (a) National Hymn of Argentina | Pryor's Band |
| | { (b) National Air of Brazil | Pryor's Band |
| 16082 | { (a) National Airs of Cuba | Pryor's Band |
| | { (b) Mexican National Hymn | Pryor's Band |
| 16083 | { (a) National Airs of Great Britain (1) (<i>Rule Britannia</i>) | Pryor's Band |
| | { (2) (<i>God Save the King</i>) | Pryor's Band |
| | { (b) National Hymn of Austria | Pryor's Band |
| 16084 | { (a) Happy Heinie— <i>Two-Step</i> (Lampe) | Pryor's Band |
| | { (b) La Sorella March (Gallini) | Victor Orchestra |
| 16085 | { (a) American Beauties March | Pryor's Band |
| | { (b) La Gitano Waltz (La Thiere) | Pryor's Band |
| 16086 | { (a) Poppies— <i>Two-Step</i> (Moret) | Pryor's Band |
| | { (b) On the Rocky Road to Dublin | Pryor's Band |
| 16087 | { (a) "Tout a la Joie" Polka | Garde Republicaine Band |
| | { (b) Apres la Guerre— <i>Cornet Solo</i> | M. Josephs |
| 16088 | { (a) Titl's Serenade <i>Cornet-Flute</i> | Keneke-Lyons |
| | { (b) Carnival of Venice— <i>Cornet Solo</i> | Herbert Clarke |
| 16089 | { (a) Loveland Waltzes | Pryor's Orchestra |
| | { (b) American Eagle March | Pryor's Band |
| 16090 | { (a) Love and Kisses Caprice | Pryor's Orchestra |
| | { (b) Kinloch o' Kinloch <i>Piccolo</i> | Lufsky and Band |
| 16091 | { (a) Chicken Chowder— <i>Two-Step</i> | Victor Orchestra |
| | { (b) Flying Arrow <i>Two-Step</i> | Sousa's Band |
| 16092 | { (a) Gay Gossoon— <i>Banjo Solo</i> | Vess Ossman |
| | { (b) St. Louis Tickle (Seymore) <i>Banjo-Mandolin-Guitar</i> | Ossman-Dudley Trio |
| 16093 | { (a) Waltz from Faust <i>Violin-Piano</i> | D'Almaine |
| | { (b) Scenes that Are Brightest (<i>From Maritana</i>) <i>Violin</i> | D'Almaine |
| | { (<i>Piano accompaniment</i>) (Wallace) | |
| 16094 | { (a) Arrival of the Robins (<i>Bird Warbling</i>) | Belmont and Pryor's Orchestra |
| | { (b) Robin Red Breast | Macdonough-Belmont |
| 16095 | { (a) Why Don't They Play With Me— <i>Pathetic Child Ballad</i> | |
| | { (Harris) | B. G. Harlan |
| | { (b) Two Little Baby Shoes (Morse) | B. G. Harlan |
| 16096 | { (a) In Tyrol— <i>Tenor Yodel</i> | Al. H. (Metz) Wilson |
| | { (b) Under the Harvest Moon— <i>Ballad</i> | Al. Wilson |
| 16097 | { (a) When the Morning Glories Twine Around the Door— | |
| | { <i>Rustic Ballad</i> | B. G. Harlan |
| | { (b) Wait Till the Sun Shines, Nellie— <i>Sentimental March Ballad</i> | |
| | { (Von Tilzer) | Harry Tally |
| 16098 | { (a) On An Automobile Honeymoon | Harry Tally |
| | { (b) Why Don't You Try— <i>Serio-Comic</i> | Harry Tally |
| 16099 | { (a) Always in the Way— <i>Pathetic Child Song</i> (<i>Piano accom-</i> | |
| | { <i>paniment</i>) (Harris) | Harry Tally |
| | { (b) Fly Away, Birdie, to Heaven | Harry Tally |
| 16100 | { (a) The Low Back'd Car (Lover) | James McCool |
| | { (b) Mr. and Mrs. Murphy— <i>Irish Specialty</i> | Jones-Spencer |

Ten-inch—75 cents each

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|-------|--|-----------------------------------|
| 16101 | { (a) Nothing Like That in Our Family | Murray |
| | { (b) Bill Simmons—"Coon" Song (Spink) | Collins |
| 16102 | { (a) Cheyenne—Cowboy Song (Williams) | Murray |
| | { (b) Peaches and Cream—Bowery Specialty | Jones-Spencer |
| 16103 | { (a) That Welcome on the Mat Ain't Meant for Me—"Coon" Duet (Edwards) | Collins-Harlan |
| | { (b) If I'm Goin' to Die, I'm Goin' to Have Some Fun—Darky Song (Cohan) | Collins |
| 16104 | { (a) I'se Gwine Back to Dixie | Haydn Quartet |
| | { (b) My Maryland March (Rogers) | Victor Drum, Fife and Bugle Corps |
| 16105 | { (a) Owl and the Pussy Cat (Unaccompanied) | Haydn Quartet |
| | { (b) Bring Back My Bonnie to Me | Haydn Quartet |
| 16106 | { (a) Lincoln's Speech at Gettysburg | Spencer |
| | { (b) Talmage on Infidelity | Spencer |
| 16107 | { (a) Auction Sale of Household Goods | Spencer |
| | { (b) Dog Fight—Dog Imitations | Spencer-Holt |
| 16108 | { (a) The Boy and the Cheese—Comic Talk | Burt Shepard |
| | { (b) A Talk on Trousers—Comic Talk | Burt Shepard |
| 16109 | { (a) Uncle Josh's Huskin' Bee Dance | Cal Stewart |
| | { (b) Last Day of School at Pun'kin Centre | Cal Stewart |
| 16110 | { (a) Original Cohens—Hebrew Specialty | Jones-Spencer |
| | { (b) Moving Day—"Coon" Song (Sterling) | Collins |
| 16111 | { (a) Haidenroslein (Wild Rose) (German) | Emil Muench |
| | { (b) Stille Nacht, Heilige Nacht (Silent Night, Holy Night) (German) | Emil Muench |
| 16112 | { (a) Ivanhoe Two-Step | Pryor's Band |
| | { (b) Breeze of the Night Waltz (Dancing) | Pryor's Band |
| 16113 | { (a) Forest Whispers (Losey) | Pryor's Band |
| | { (b) Battleship Connecticut March | Pryor's Band |
| 16114 | { (a) Dixie Rube—Two-Step (Allen) | Pryor's Band |
| | { (b) Senorita Waltz (Moore) | Victor Orchestra |
| 16115 | { (a) Violette Waltz (Waldteufel) | Dance Orchestra |
| | { (b) Garden of Dreams | Stevenson-Macdonough |
| 16116 | { (a) Watermelon Club March Xylophone | Chapman |
| | { (b) Twilight Shadows—Bell Solo | Chapman |
| 16117 | { (a) Grandma (Bryan-Snyder) | Byron G. Harlan |
| | { (b) I Would Still Love You | Jones-Murray |
| 16118 | { (a) From Your Dear Heart to Mine | Frank Stanley |
| | { (b) Mollie Darling (Hays) | Haydn Quartet |
| 16119 | { (a) Climbing the Ladder of Love (Englander) | Stevenson-Macdonough |
| | { (b) The Nightingale's Song (From The Tyrolean) (Zeller) | Corinne Morgan |
| 16120 | { (a) Bavarian Yodel | Macdonough-Watson |
| | { (b) A Flower from Home Sweet Home (Schmid) | Macdonough-Bieling |
| 16121 | { (a) Situation (From A Knight for a Day) | Ada Jones |
| | { (b) Flanagan at the Barber's | Steve Porter |

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- 16122 { (a) Barney McGee (Brown) Ada Jones
(b) I'm Tying the Leaves so They Won't Come Down (Helf)
Byron G. Harlan
- 16123 { (a) L-A-Z-Y Spells Lazy Collins-Harlan
(b) Two Rubes in a Tavern Collins-Harlan
- 16124 { (a) Play that Rag—"Coon" Duet Collins-Harlan
(b) Mister Dinkelspiel Arthur Collins
- 16125 { (a) In the Good Old Summer Time Haydn Quartet
(b) The Message of the Violet J. W. Myers
- 16126 { (a) Jimmie and Maggie at The Merry Widow Jones-Spencer
(b) Muggsy's Dream Jones-Spencer
- 16127 { (a) Persian Lamb Rag—*Banjo Solo* Vess L. Ossman
(b) Medley German Waltzes *Accordion* John Kimmel
- 16128 { (a) Love, Make My Dream Come True (Brown) Harry Macdonough
(b) In Grandma's Days Peerless Quartet
- 16129 { (a) Indian Intermezzo *Accordion* John Kimmel
(b) What You Going to Tell Old St. Peter When You Meet Him
at the Golden Gate—"Coon" Song (Rose) Arthur Collins
- 16130 { (a) No Wedding Bells for Me Billy Murray
(b) She Forgot to Bring Him Back Ada Jones
- 16132 { (a) What Might Have Been (Clarke-Gumble) Stevenson-Macdonough
(b) Sky Pilot—*Two-Step* (Rolfe) Victor Orchestra
- 16133 { (a) Indifference—*Intermezzo* Victor Orchestra
(b) Casino Waltz (Gung'l) Victor Orchestra
- 16134 { (a) Rule Britannia (Arne) Alan Turner
(b) God Save the King Alan Turner
- 16135 { (a) Come Thou Almighty King Trinity Choir
(b) Jerusalem the Golden (Ewing) Trinity Choir
- 16136 { (a) Royal March of Italy Pryor's Band
(b) Patriotic Airs of Italy (1) (*Ganibaldi's Hymn*) (2) (*Neapolitan*
Patriotic Song) Sousa's Band
- 16137 { (a) American Patriotic Airs (1) (*Hail Columbia*) (2) (*Columbia,*
Gem of the Ocean) Pryor's Band
(b) America (*My Country 'Tis of Thee*) Sousa's Band
- 16138 { (a) Gesundheit Waltz Pryor's Band
(b) Die Wacht am Rhein Sousa's Band
- 16139 { (a) Killarney (Balfe) Harry Macdonough
(b) The Minstrel Boy (Moore) James McCool
- 16140 { (a) Maryland, My Maryland Harry Macdonough
(b) Absence Makes the Heart Grow Fonder (Dillea)
Harry Macdonough
- 16141 { (a) Shipmates (*A Nautical Absurdity*) Golden-Hughes
(b) Flanagan on a Farm Steve Porter
- 16142 { (a) Hard Times (Foster) Haydn Quartet
(b) The Artillerist's Oath Peerless Quartet
- 16143 { (a) Foreign Missions William H. Taft
(b) Our Army and Navy William H. Taft

Ten-inch—75 cents each

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|-------|---|--|
| 16144 | <div style="display: flex; justify-content: space-between;"> { (a) Now I Have to Call Him Father Ada Jones </div> <div style="display: flex; justify-content: space-between;"> { (b) American Ragtime (<i>From American Idea</i>) Billy Murray </div> | |
| 16145 | <div style="display: flex; justify-content: space-between;"> { (a) Uncle Josh in Society—<i>Rural Monologue</i> Cal Stewart </div> <div style="display: flex; justify-content: space-between;"> { (b) Uncle Josh at the Opera Cal Stewart </div> | |
| 16146 | <div style="display: flex; justify-content: space-between;"> { (a) Kiss Duet ("Sweetest Maid of All" <i>from A Waltz Dream</i>) Stevenson-Macdonough </div> <div style="display: flex; justify-content: space-between;"> { (b) The Silly Cavalier (<i>From The Merry Widow</i>) (Lehar) Stevenson-Stanley </div> | |
| 16147 | <div style="display: flex; justify-content: space-between;"> { (a) The Stranded Circus Spencer-Girard </div> <div style="display: flex; justify-content: space-between;"> { (b) Thim Were the Happy Days (<i>Irish</i>) Steve Porter </div> | |
| 16148 | <div style="display: flex; justify-content: space-between;"> { (a) Dear Heart (Mattei) Elise Stevenson </div> <div style="display: flex; justify-content: space-between;"> { (b) Lullaby from Erminie Corinne Morgan </div> | |
| 16149 | <div style="display: flex; justify-content: space-between;"> { (a) Moonlight on the Lake (<i>Unaccompanied</i>) Peerless Quartet </div> <div style="display: flex; justify-content: space-between;"> { (b) Victor Minstrels No. 10 (<i>Bye, Bye, My Sailor Boy and Good Bye, Honey</i>) Victor Minstrel Co. </div> | |
| 16150 | <div style="display: flex; justify-content: space-between;"> { (a) The Peach that Tastes the Sweetest Hangs the Highest on the Tree Eddie Morton </div> <div style="display: flex; justify-content: space-between;"> { (b) Under Any Old Flag At All (<i>From The Talk of New York</i>) (Cohan) Billy Murray </div> | |
| 16151 | <div style="display: flex; justify-content: space-between;"> { (a) Thunderer March (Sousa) Sousa's Band </div> <div style="display: flex; justify-content: space-between;"> { (b) Jack Tar March (Sousa) Sousa's Band </div> | |
| 16152 | <div style="display: flex; justify-content: space-between;"> { (a) Hohenfriedberger March Pryor's Band </div> <div style="display: flex; justify-content: space-between;"> { (b) Midsummer Waltz (Marigold) Pryor's Band </div> | |
| 16153 | <div style="display: flex; justify-content: space-between;"> { (a) Lazy Moon Murray and Haydn Quartet </div> <div style="display: flex; justify-content: space-between;"> { (b) Rain-in-the-Face (Burt) Billy Murray </div> | |
| 16154 | <div style="display: flex; justify-content: space-between;"> { (a) War Song March (Rogers) Victor Drum, Fife and Bugle Corps </div> <div style="display: flex; justify-content: space-between;"> { (b) Estudiantina Waltz Victor Orchestra </div> | |
| 16155 | <div style="display: flex; justify-content: space-between;"> { (a) Southern Belle Two-Step Pryor's Band </div> <div style="display: flex; justify-content: space-between;"> { (b) By the Swanee River—<i>Medley</i> Pryor's Band </div> | |
| 16156 | <div style="display: flex; justify-content: space-between;"> { (a) The Stars, the Stripes and You Macdonough </div> <div style="display: flex; justify-content: space-between;"> { (b) Sacramento (Von Tilzer) Harry Tally </div> | |
| 16157 | <div style="display: flex; justify-content: space-between;"> { (a) Prologue from Pagliacci Alan Turner </div> <div style="display: flex; justify-content: space-between;"> { (b) Brown Eyes (del Riego) Alan Turner </div> | |
| 16158 | <div style="display: flex; justify-content: space-between;"> { (a) Keep on Smiling Murray and Haydn Quartet </div> <div style="display: flex; justify-content: space-between;"> { (b) My Starlight Maid Harry Macdonough </div> | |
| 16159 | <div style="display: flex; justify-content: space-between;"> { (a) A Mighty Fortress—<i>Luther Hymn</i> Trinity Choir </div> <div style="display: flex; justify-content: space-between;"> { (b) Let the Saviour In (<i>Unaccompanied</i>) Haydn Quartet </div> | |
| 16160 | <div style="display: flex; justify-content: space-between;"> { (a) My Old Kentucky Home and Home Sweet Home Westminster Chimes </div> <div style="display: flex; justify-content: space-between;"> { (b) America and Star Spangled Banner Chimes </div> | |
| 16161 | <div style="display: flex; justify-content: space-between;"> { (a) Somebody That I Know and You Know, Too (Gardenier-Helf) Arthur Clough </div> <div style="display: flex; justify-content: space-between;"> { (b) Would You Care (Harris) Byron G. Harlan </div> | |
| 16162 | <div style="display: flex; justify-content: space-between;"> { (a) Bonnie Doon (<i>Ye Banks and Braes</i>) (Burns) Henry Burr </div> <div style="display: flex; justify-content: space-between;"> { (b) Comin' Thro' the Rye Edith Helena </div> | |
| 16163 | <div style="display: flex; justify-content: space-between;"> { (a) Scissors to Grind (Allen) Arthur Collins </div> <div style="display: flex; justify-content: space-between;"> { (b) Way Back (Keith) Collins-Harlan </div> | |
| 16164 | <div style="display: flex; justify-content: space-between;"> { (a) Yaller Girl—<i>Laughing Song</i> Billy Golden </div> <div style="display: flex; justify-content: space-between;"> { (b) "Pals"—<i>Bowery Specialty</i> Jones-Spencer </div> | |

Ten-inch—75 cents each

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| 16165 | { | (a) Battle Cry of Freedom | Harlan-Stanley |
| | { | (b) Down Where the Swanee River Flows (Von Tilzer) | Haydn Quartet |
| 16166 | { | (a) Vesper Service— <i>Favorite Hymns, Chimes and Doxology</i>
(<i>Organ accompaniment</i>) | Haydn Quartet |
| | { | (b) Beulah Land (Sweeney) | Haydn Quartet |
| 16167 | { | (a) Where the Southern Roses Grow | Haydn Quartet |
| | { | (b) Sweetheart Days (Dailey) | Harry Macdonough |
| 16168 | { | (a) An Ideal Republic | William Jennings Bryan |
| | { | (b) Immortality | William Jennings Bryan |
| 16169 | { | (a) Donkey and Driver <i>Violin</i> | Chas. D'Almaine |
| | { | (b) Golden Dreams <i>Xylophone</i> | Chris Chapman |
| 16170 | { | (a) Cat and the Fly Paper | Collins-Harlan |
| | { | (b) Who Do You Love | Collins-Harlan |
| 16171 | { | (a) Medley of Reels No. 2 <i>Accordion</i> | John Kimmel |
| | { | (b) I Got to See the Minstrel Show | Arthur Collins |
| 16172 | { | (a) Wouldn't You Like to Have Me for a Sweetheart
(Robyn) | Jones-Murray |
| | { | (b) Coming Home from Coney Island | Jones-Spencer |
| 16173 | { | (a) Irish Love Song (Lang) | Percy Hemus |
| | { | (b) I Love You, Ma Cherie (Rubens) | Henri Leoni |
| 16174 | { | (a) In the Shade of the Old Apple Tree | Henry Burr |
| | { | (b) Darling Nellie Gray (<i>Unaccompanied</i>) | Haydn Quartet |
| 16175 | { | (a) Anvil Polka | Victor Orchestra |
| | { | (b) Dance of the Honey Bees | Victor Orchestra |
| 16176 | { | (a) Happy Days <i>Flute-Oboe</i> | Lyons-Trepte |
| | { | (b) Autumn— <i>Intermezzo</i> (Moret) | Victor Orchestra |
| 16177 | { | (a) Frolics Polka (Waldteufel) <i>Piccolo</i> | Darius Lyons |
| | { | (b) Serenade Badine 'Cello | Rosario Bourdon |
| 16178 | { | (a) Jesus Christ is Risen To-day | Haydn Quartet |
| | { | (b) Blest be the Tie that Binds | Trinity Choir |
| 16179 | { | (a) Blue Bell (Morse) | Haydn Quartet |
| | { | (b) Teasing (Von Tilzer) | Murray and Haydn Quartet |
| 16180 | { | (a) Dream of Happiness Waltz | Pryor's Band |
| | { | (b) On the Wing Galop (Lemoire) | Dance Orchestra |
| 16181 | { | (a) Dancing in the Barn— <i>Schottische</i> (Barn Dance) (Brooks) | Dance Orchestra |
| | { | (b) "Always Gallant" Polka | Dance Orchestra |
| 16182 | { | (a) Très Jolie Waltz | Dance Orchestra |
| | { | (b) Handicap March— <i>Two-Step</i> (Rosey) | Dance Orchestra |
| 16183 | { | (a) Spirit of France Polka | Dance Orchestra |
| | { | (b) Debutante Mazurka | Dance Orchestra |
| 16184 | { | (a) The Holy City— <i>Part I</i> (Adams) | Harry Macdonough |
| | { | (b) The Holy City— <i>Part II</i> (Adams) | Harry Macdonough |
| 16185 | { | (a) Just My Style (Hubbell) | Morgan-Stanley |
| | { | (b) I Was a Hero, Too | Billy Murray |
| 16186 | { | (a) New Parson at Darktown Church (<i>Unaccom.</i>) | Peerless Quartet |
| | { | (b) Always Leave Them Laughing When You Say Good Bye
(Cohan) | Billy Murray |

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| 16187 | { (a) Hobellied (<i>Song of the Plane</i>) (Kreutzer) | Emil Muench |
| | { (b) Madchen mit dem rothen Mundchen (<i>Maiden with the Lips so Rosy</i>) | Emil Muench |
| 16189 | { (a) Victor Minstrels No. 11 (<i>Introducing "Make a Lot of Noise" and "Every Day She Wanted Something Else"</i>) | Victor Minstrel Company |
| | { (b) By the Watermelon Vine | Macdonough |
| 16190 | { (a) Hands Across the Sea March | Sousa's Band |
| | { (b) Semper Fidelis March (Sousa) | Sousa's Band |
| 16191 | { (a) The Holy City <i>Violin</i> | Howard Rattay |
| | { (b) Tranquillity (Menzel) <i>Violin, Viola, Flute, Harp</i> | Victor Instrumental Quartet |
| 16192 | { (a) Laughing Song from Manon | Edith Helena |
| | { (b) My Heart at Thy Sweet Voice (<i>From Samson and Delilah</i>) (Saint-Saëns) | Corinne Morgan |
| 16193 | { (a) Uncle Josh's Troubles in a Hotel | Cal Stewart |
| | { (b) Uncle Josh at the Circus | Cal Stewart |
| 16194 | { (a) The Nightingale and the Frog <i>Piccolo</i> | Darius Lyons |
| | { (b) The Bride of the Waves <i>Cornet</i> | Herbert L. Clarke |
| 16195 | { (a) Home, Sweet Home | Harry Macdonough |
| | { (b) My Old Kentucky Home | Corinne Morgan |
| 16196 | { (a) Sing Me to Sleep (Greene) | Corinne Morgan |
| | { (b) O Promise Me (<i>From Robin Hood</i>) | Harry Macdonough |
| 16197 | { (a) The Home Over There (Kane) | Macdonough and Haydn Quartet |
| | { (b) Oh, Come, All Ye Faithful— <i>Adeste Fidelis</i> | Haydn Quartet |
| 16198 | { (a) Leaf by Leaf the Roses Fall | Haydn Quartet |
| | { (b) Grandfather's Clock (Work) | Haydn Quartet |
| 16199 | { (a) Arkansaw Traveler— <i>Specialty with Violin</i> | Len Spencer |
| | { (b) Rabbit Hash—"Coon" nonsense | Billy Golden |
| 16200 | { (a) April Smiles Waltz | Victor Orchestra |
| | { (b) High School Cadets March | Sousa's Band |
| 16211 | { (a) Medley Dance (<i>Bells</i>) | Chris Chapman |
| | { (b) All in, Down and Out | Arthur Collins |
| 16212 | { (a) Elegie (<i>Song of Mourning</i>) (Massenet) | Elise Stevenson |
| | { (b) Dreamy Moments (Ehrlich) <i>Clarinet-Flute</i> | Christie-Lyons |
| 16213 | { (a) John Anderson, My Jo (Burns) (<i>Scotch Ballad</i>) | Henry Burr |
| | { (b) The Last Rose of Summer is the Sweetest Song of All (Sidney) | Haydn Quartet |
| 16214 | { (a) The Whole Damm Family | Billy Murray |
| | { (b) The Bull Frog and the Coon | Ada Jones |
| 16215 | { (a) Every Little Bit Added to What You've Got | Arthur Collins |
| | { (b) Any Rags (Allen) | Arthur Collins |
| 16216 | { (a) Saved by Grace | Macdonough-Bieling |
| | { (b) My Faith Looks Up to Thee | Trinity Choir |
| 16217 | { (a) Old Oaken Bucket (<i>Unaccompanied</i>) | Peerless Quartet |
| | { (b) The Bridge (Carew) (<i>Unaccompanied</i>) | Haydn Quartet |
| 16218 | { (a) Massa's in the Cold Ground | Haydn Quartet |
| | { (b) Cornfield Medley (<i>Descriptive</i>) | Haydn Quartet |

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- 16219 { (a) When the Harvest Days are Over (Graham) Harry Macdonough
(b) While the Leaves Came Drifting Down Dudley-Macdonough
- 16220 { (a) Jock o' Hazeldean (Scott) Henry Burr
(b) In Dear Old Georgia Haydn Quartet
- 16223 { (a) Arrah Wanna Murray and Haydn Quartet
(b) Since Arrah Wanna Married Barney Carney (Morse) Collins-Harlan
- 16224 { (a) Come On and Kiss Yo' Baby (Clark) Collins-Harlan
(b) Many's the Time Collins-Harlan
- 16225 { (a) Uncle Josh's Trip to Boston Cal Stewart
(b) Uncle Josh's Arrival in New York City Cal Stewart
- 16226 { (a) Uncle Josh at a Camp Meeting Cal Stewart
(b) Uncle Josh Playing Golf Cal Stewart
- 16227 { (a) Uncle Josh on a Street Car Cal Stewart
(b) Uncle Josh and Aunt Nancy Visit New York Cal Stewart
- 16228 { (a) Uncle Josh Playing Baseball Cal Stewart
(b) Uncle Josh on a Fifth Avenue Bus Cal Stewart
- 16239 { (a) All the Way My Saviour Leads Harry Macdonough
(b) He Will Hold Me Fast Haydn Quartet
- 16241 { (a) Dew Drops *Orchestra Bells* Chris Chapman
(b) Brother Noah Gave Out Checks for Rain (Longbrake) Arthur Collins
- 16242 { (a) Military Serenade *Violin* Chas. D'Almaine
(b) Sing Sweet Bird (Ganz) *Violin-Flute* D'Almaine-Lyons
- 16243 { (a) Morris Dance *Violin* Charles D'Almaine
(b) Dragon Fly Mazurka Victor Dance Orchestra
- 16244 { (a) Carnival of Venice *Saxophone* Jean Moeremans
(b) Sylvia (La Thiere) *Piccolo* Darius Lyons
- 16245 { (a) Bonnie Sweet Bessie Corinne Morgan
(b) All Through the Night Harry Macdonough
- 16246 { (a) Hiawatha (Moret) Harry Macdonough
(b) Anona Intermezzo (Grey) Victor Orchestra
- 16247 { (a) It Takes the Irish to Beat the Dutch Billy Murray
(b) Under the Anheuser Bush Billy Murray
- 16248 { (a) I'm On the Water Wagon Now Billy Murray
(b) In My Merry Oldsmobile Billy Murray
- 16250 { (a) Gee, But This Is a Lonesome Town Billy Murray
(b) College Life Billy Murray
- 16251 { (a) A Lemon in the Garden of Love Billy Murray
(b) Not Because Your Hair is Curly Billy Murray
- 16252 { (a) Sheridan's Ride—*Recitation* E. L. Davenport
(b) Little Breeches—*Recitation* E. L. Davenport
- 16255 { (a) I Need Thee Every Hour Macdonough-Bieling
(b) Heaven is My Home (Sauvage) Harry Macdonough
- 16256 { (a) When the Bees are in the Hive Haydn Quartet
(b) Down Where the Silv'ry Mohawk Flows (Heinzman) Haydn Quartet

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| 16257 | { (a) When the Evening Breeze is Sighing Home Sweet Home
(b) There's Nobody Just Like You | Haydn Quartet
Macdonough |
| 16258 | { (a) Christy Minstrels No. 3 ("Good-Bye New York Town" and
"Creole Saidee")
(b) Man Without a Woman | Victor Minstrel Co.
Billy Murray |
| 16259 | { (a) Shine On Harvest Moon (Bayes)
(b) In Those Good Old Country Days | Miss Walton-Mr. Macdonough
Harry Tally |
| 16260 | { (a) Autobiography of a Chicken— <i>Humorous Talk</i>
(b) Jennie (Montgomery) | Edgar L. Davenport
Billy Murray |
| 16261 | { (a) Rest for the Weary
(b) Shall We Gather at the River | Haydn Quartet
Haydn Quartet |
| 16262 | { (a) Sweetest Gal in Town
(b) In the Light of the Same Old Moon (Pierce-Grant) | Collins-Harlan
Peerless Quartet |
| 16263 | { (a) Victor Minstrels No. 15
(b) Mr. Schneider (Grossmith) | Victor Minstrel Co.
Ada Jones |
| 16265 | { (a) My Hindoo Man <i>Xylophone</i>
(b) Blondy and Her Johnny | Peter Lewin
Jones-Spencer |
| 16266 | { (a) Keep Off the Grass <i>Banjo</i>
(b) Silver Heels (Moret) <i>Banjo</i> | Vess L. Ossman
Vess L. Ossman |
| 16268 | { (a) Larboard Watch
(b) Old Folks at Home <i>Saxophone</i> | Macdonough-Hooley
Jean Moeremans |
| 16269 | { (a) Rock of Ages— <i>Anthem</i> (Buck)
(b) Calvary (Rodney) | Lyric Quartet
Frank C. Stanley |
| 16272 | { (a) By the Watermelon Vine
(b) The Gypsy's Serenade <i>Saxophone</i> | Pryor's Band
Jean Moeremans |
| 16273 | { (a) Royal Trumpeters' March
(b) Invincible Eagle March | Pryor's Band
Sousa's Band |
| 16274 | { (a) Chicken Charlie (Ballou)
(b) What's the Matter with the Moon | Pryor's Band
Pryor's Band |
| 16276 | { (a) Peacemaker March (Alford)
(b) Rigoletto— <i>Quartet</i> (Verdi) | Pryor's Band
Pryor's Band |
| 16277 | { (a) "Big Night To-Night" Medley
(b) When You First Kiss the Last Girl You Love
(Hough-Howard) | Pryor's Band
Harry Macdonough |
| 16278 | { (a) Sleepy Sidney— <i>Two-Step</i>
(b) Royal Brandenburg March | Sousa's Band
Pryor's Band |
| 16279 | { (a) Victorious Eagle March
(b) Cheerfulness— <i>Cornet Duet</i> | Pryor's Band
Clarke-Keneke |
| 16280 | { (a) Russian Kossack— <i>Jewish Dance</i>
(b) One Heart, One Mind <i>Bells</i> | Dance Orchestra
Chris Chapman |
| 16281 | { (a) On the Mesa Grande
(b) Kerry Mills' Barn Dance | Victor Orchestra
Pryor's Band |
| 16282 | { (a) Way Down East— <i>Barn Dance</i>
(b) All Hands Around— <i>Barn Dance</i> | Dance Orchestra
Dance Orchestra |
| 16283 | { (a) Won't You Even Say Hello
(b) Let's Go Into a Picture Show | Byron Harlan
Harry Tally |

Ten-inch—75 cents each

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|-------|---|--------------------|
| 16284 | { (a) Just a Friend of the Family | Eddie Morton |
| | (b) You've Got to Love Me a Lot | Jones-Spencer |
| 16285 | { (a) I'll Be There With Bells On (Morse) | Stevenson-Stanley |
| | (b) Flanagan at the Vocal Teacher's | Steve Porter |
| 16286 | { (a) Silent Night, Hallowed Night (<i>Unaccompanied</i>) | Haydn Quartet |
| | (b) Will There Be any Stars in My Crown | Haydn Quartet |
| 16287 | { (a) La Czarine Mazurka (Ganne) | Pryor's Band |
| | (b) Bohemian Girl Overture | Pryor's Band |
| 16288 | { (a) Only a Beam of Sunshine (Crosby-Sweeney) | Macdonough-Bieling |
| | (b) Sabbath Morn (<i>The Holy City with Chimes</i>) | Harry Macdonough |
| 16289 | { (a) Queen of My Heart (<i>From Dorothy</i>) | Alan Turner |
| | (b) Come Back to Erin (Claribel) | Haydn Quartet |
| 16290 | { (a) I've a Longing in My Heart for You, Louise | Harry Macdonough |
| | (b) The Tale the Church Bells Told | Harry Macdonough |
| 16291 | { (a) I Wish I Had a Girl | Billy Murray |
| | (b) Broke (Havez) | Edward W. Meeker |
| 16292 | { (a) Pansies Mean Thoughts and Thoughts Mean You | Harry Macdonough |
| | (b) To the End of the World with You | Henry Burr |
| 16293 | { (a) Uncle Josh and the Billiken | Cal Stewart |
| | (b) The Hot Tamale Man | Arthur Collins |
| 16294 | { (a) Si Perkins' Barn Dance | Jones-Spencer |
| | (b) Schultz on Woman's Suffrage | Frank Kennedy |
| 16295 | { (a) Mariar (Williams-Gumble) | Clarice Vance |
| | (b) It Looks Like a Big Night To-night | Clarice Vance |
| 16296 | { (a) Ah! Cupid (<i>Prince Ananias</i>) | Herbert L. Clarke |
| | (b) Birds in the Forest <i>Two Violins and Flute</i> | Rattay-Levy-Lyons |
| 16297 | { (a) Sullivan Medley | Pryor's Band |
| | (b) Yankee Dude March (Lampe) | Pryor's Band |
| 16298 | { (a) Flowers and Butterflies <i>Piccolo</i> | Darius Lyons |
| | (b) Sounds from Austria— <i>Cornet Duet</i> | Clarke-Keneke |
| 16299 | { (a) Lincoln Centennial March | U. S. Marine Band |
| | (b) Gate City March | U. S. Marine Band |
| 16300 | { (a) Oh, the Women (Lincke) | Victor Orchestra |
| | (b) Rondo Caprice <i>Cornet</i> | Herbert L. Clarke |
| 16301 | { (a) Whistle and I'll Wait for You | Ada Jones |
| | (b) When the Meadow Larks are Calling, Annie Laurie | Arthur C. Clough |
| 16302 | { (a) The Whitewash Man | Arthur Collins |
| | (b) The Boogie Boo (Ayer) | Billy Murray |
| 16303 | { (a) I Remember You (Bryan) | Jones-Murray |
| | (b) Lena (<i>Guitar accompaniment</i>) (Barton) | Ward Barton |
| 16304 | { (a) Just One Sweet Girl | Harry Macdonough |
| | (b) Summer Reminds Me of You | Walter Van Brunt |
| 16305 | { (a) Prima Donna Selection | Pryor's Band |
| | (b) Marcelle Selection (Luders) | Pryor's Band |

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|-------|---|--|
| 16306 | { (a) The Whitewash Man | Pryor's Band |
| | { (b) The Yankee Prince March | Pryor's Band |
| 16307 | { (a) Blaze Away March | Pryor's Band |
| | { (b) The Standard Bearer March | Pryor's Band |
| 16308 | { (a) The Broncho Buster March | Pryor's Band |
| | { (b) A Terrible Turk | Pryor's Band |
| 16309 | { (a) Lilacs (Roberts) | Victor Orchestra |
| | { (b) "Love's New Spring" Waltz | Victor Orchestra |
| 16310 | { (a) Tittle, Tattle, Tattle Tale | Byron Harlan |
| | { (b) The Longest Way Round is the Shortest Way Home
(Shields-Mills) | Will Oakland |
| 16311 | { (a) Victor Minstrels, No. 16 ("Campmeeting Time" and
"L-o-v-e Spells Trouble") | Victor Minstrel Co. |
| | { (b) A Good Old Dollar Bill | Billy Murray |
| 16312 | { (a) College Life March—Vocal Chorus | Victor Orchestra |
| | { (b) Friendly Rivals—Cornet Duet | Clarke-Keneke |
| 16313 | { (a) Largo (Handel) Violin | Howard Rattay |
| | { (b) Russian Fantasie Cornet | Herbert L. Clarke |
| 16314 | { (a) Daddy (Behrend) | Henry Burr |
| | { (b) Faded Rose (Roma) | Harry Macdonough |
| 16315 | { (a) Polka Francais (Ganne) | Victor Orchestra |
| | { (b) Kiss Waltz (Strauss) | Victor Dance Orchestra |
| 16316 | { (a) Bombasto March (Farrar) | Pryor's Band |
| | { (b) Guard Mount (Eilenberg) | Pryor's Band |
| 16317 | { (a) The Three Solitaires—Cornet Trio (Herbert) | Clarke-Keneke-Pryor |
| | { (b) Hornpipe Medley—Accordion | John J. Kimmel |
| 16318 | { (a) When You Know That Your Girlie Loves You | Elsie Stevenson |
| | { (b) When the Flowers Bloom in Springtime, Molly Dear
(Von Tilzer) | Haydn Quartet |
| 16319 | { (a) Wise Old Indian (Morse) | Billy Murray |
| | { (b) Isn't Love a Grand Old Thing | Jones-Murray |
| 16320 | { (a) Venetian Love Song (Nevin) | Victor Orchestra |
| | { (b) 1. Prayer from Freischutz (Weber)
2. Greeting (Hartel) | Victor Brass Quartet |
| 16321 | { (a) Nobody Knows, Nobody Cares | Hindermeyer |
| | { (b) If I Had a Thousand Lives | Hamilton |
| 16322 | { (a) I'm Looking for a Sweetheart | Jones-Murray |
| | { (b) An Irish-Dutch Argument | Porter-Kennedy |
| 16323 | { (a) Norma Selection (Bellini) | Pryor's Band |
| | { (b) Mignon—Gavotte | Victor String Quartet |
| 16324 | { (a) Did He Run (McCree) | Peerless Quartet |
| | { (b) I'm a Member of Midnight Crew | Eddie Morton |
| 16325 | { (a) Pride of the Nation March (Droop) | Pryor's Band |
| | { (b) Senora—Spanish Waltz (Nathan) | Pryor's Band |
| 16326 | { (a) Hello, People (Havana) | Victor Opera Company |
| | { (b) The Yama-Yama Man (From Three Twins) | Ada Jones and Victor Light Opera Company |

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| 16327 | { (a) My Cousin Caruso (Edwards) | Billy Murray |
| | { (b) Keep a Little Feeling in Your Heart for Me (Mahoney-Morse) | Stevenson-Stanley |
| 16328 | { (a) Fourth of July in Jayville Centre | Harlan, Stanley and Chorus |
| | { (b) Father as a Scientist (Case) | Charley Case |
| 16329 | { (a) Julie (<i>Guitar accompaniment</i>) | Ward Barton |
| | { (b) His Day's Work Was Done | Devins |
| 16330 | { (a) Don't Be Cross With Me (<i>From A Stubborn Cinderella</i>) | Wheeler |
| | { (b) The Recipe for Love | Stevenson-Stanley |
| 16331 | { (a) "All Together" Two-Step (<i>With Vocal Chorus</i>) | Victor Orchestra |
| | { (b) Salute the Flag March | Pryor's Band |
| 16332 | { (a) La Veta— <i>Cornet Solo</i> | Herbert L. Clarke |
| | { (b) Tipica Polka <i>Mandolin-Guitar</i> | Page-Ramseyer |
| 16333 | { (a) Make a Noise Like a Hoop and Roll Away | Ada Jones |
| | { (b) In Ireland | Eddie Morton |
| 16334 | { (a) You Can Look and You Can Listen but M-U-M's the Word | Jones |
| | { (b) Come Take a Swim in My Ocean | Murray and Haydn Quartet |
| 16335 | { (a) Haymakers Barn Dance | Victor Dance Orchestra |
| | { (b) America and Star Spangled Banner | Victor Brass Quartet |
| 16336 | { (a) Liza | Peerless Quartet |
| | { (b) Under the Irish Moon | Billy Murray |
| 16337 | { (a) This Rose Brings My Heart to You | Macdonough |
| | { (b) My Little Old Lady | Frederick Gunther |
| 16338 | { (a) Amore <i>Violin-'Cello</i> | Rattay-Heine |
| | { (b) Brunette and Blonde— <i>Cornet Duet</i> | Clarke-Keneke |
| 16339 | { (a) Beautiful Eyes | Ada Jones |
| | { (b) There is a Happyland | James Devins |
| 16340 | { (a) Somebody Loves You, Dear | Hindermeyer |
| | { (b) Up in My Aeroplane | Haydn Quartet |
| 16341 | { (a) Let's Go Back to Baby Days | Peerless Quartet |
| | { (b) How Kathleen Proposed | Jones-Spencer |
| 16342 | { (a) Oh, You Lovin' Gal | Collins-Harlan |
| | { (b) Zeb Green's Air Ship | Jones-Spencer |
| 16343 | { (a) "Bold Stroke" Two-Step (<i>Le coup de Jarnac</i>) | Victor Orchestra |
| | { (b) The Turkish Patrol | Victor Orchestra |
| 16344 | { (a) I'm Crazy When the Band Begins to Play | Billy Murray |
| | { (b) That's a Plenty | Arthur Collins |
| 16345 | { (a) Gate City March <i>Xylophone</i> | Wm. H. Reitz |
| | { (b) The Nightingale <i>Flute</i> | Darius Lyons |
| 16346 | { (a) "Red Head" Medley Two-Step | Victor Orchestra |
| | { (b) I'm Awfully Glad I Met You | Jones-Murray |
| 16348 | { (a) More Love to Thee, O Christ | Werrenrath-Macdonough |
| | { (b) Along the River of Time | Metropolitan Trio |
| 16349 | { (a) Flower Girl— <i>Intermezzo Two-Step</i> | Pryor's Band |
| | { (b) Love's Confession Waltz | Victor Orchestra |
| 16350 | { (a) Black and White— <i>Ragtime Two-Step</i> | Victor Orchestra |
| | { (b) The Land of the Swallows <i>Cornet-Flute</i> | Clarke-Lyons |
| 16351 | { (a) Juanita | Metropolitan Trio |
| | { (b) Go Pretty Rose | Stevenson-Macdonough |

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- 16352 { (a) Sweetheart's a Pretty Name When It's Y-O-U Peerless Quartet
(b) Mr. Othello (*From The Candy Shop*) Ada Jones
- 16353 { (a) Lily of the Prairie Murray and Haydn Quartet
(b) Fire Fly Gallop *Xylophone* Wm. H. Reitz
- 16354 { (a) Experiences in the Show Business Charley Case
(b) Foolish Questions (*From The Beauty Spot*) Billy Murray
- 16355 { (a) Do They Think of Me at Home Metropolitan Trio
(b) White Wings Will Oakland
- 16356 { (a) My Pony Boy Ada Jones
(b) "When I Marry You" Medley Victor Orchestra
- 16357 { (a) Berlin Echoes—*March Two-Step* Victor Orchestra
(b) Chiribiribin Waltz Victor Orchestra
- 16358 { (a) Ocean Breezes Waltz Pryor's Band
(b) Gavotte from Paris and Helena Victor String Quartet
- 16359 { (a) Little Willie American Quartet
(b) Strawberries (*Here Comes the Strawberry Man*) Arthur Collins
- 16360 { (a) Don't Be an Old Maid, Molly Haydn Quartet
(b) Red Head Ada Jones
- 16361 { (a) The Vacant Chair Haydn Quartet
(b) When You and I Were Young, Maggie Wheeler-Macdonough
- 16362 { (a) Eternity (*Words by Ellen Gates*) Whitney Brothers Quartet
(b) Twenty-third Psalm and Lord's Prayer—*Sacred Reading*
- 16363 { (a) When I Dream in the Gloaming of You W. Van Brunt
(b) When We Listened to the Chiming of the Old Church
Bell Manuel Romain
- 16365 { (a) Down at the Huskin' Bee Collins-Harlan
(b) The Hat My Father Wore on St. Patrick's Day
Murray and Haydn Quartet
- 16366 { (a) Lady Love Macdonough and Haydn Quartet
(b) Dixie Land, I Love You Billy Murray
- 16367 { (a) Drill Music, No. 1 (Clarke) Pryor's Band
(b) Drill Music, No. 2 (Clarke) Pryor's Band
- 16368 { (a) Irish Dances—No. 1, *Allegro non troppo* (Ansell-Godfrey) Pryor's Band
(b) Irish Dances—No. 2, *Allegretto* (Ansell-Godfrey) Pryor's Band
- 16369 { (a) I Cannot Sing the Old Songs (Claribel) Mr. and Mrs. Wheeler
(b) Forsaken (Koschat) Whitney Brothers Quartet
- 16370 { (a) Blue Feather (Mahoney-Morse) Jones-Murray
(b) Run, Brudder 'Possum, Run (Johnson) Collins-Harlan
- 16371 { (a) Miserere (*From Il Trovatore*) (Verdi) Trombone-Cornet
(b) Spring Song (Mendelssohn) Pryor-Keneke
Victor String Quartet
- A superb new record of the impressive and ever popular Miserere, by two famous *virtuosi*, accompanied by Pryor's Band; doubled with a charming rendition of Mendelssohn's delightful Ode to Spring, by the Victor String Quartet, whose accurate playing has been much admired in previous records.
- 16372 { (a) Home of the Soul (Phillips) Whitney Brothers Quartet
(b) I Am Praying for You (Cluff-Sankey) Stanley-Burr

Ten-inch—75 cents each

- 16373 { (a) Mammy Chloe and Her Joe (*A Southern Sketch*) Jones-Spencer
(b) Kitty Magee Whitney Brothers Quartet
- 16374 { (a) Polka Scherzo (Weber) Mandolin-Guitar Page-Butin
(b) Semprona Waltz (Cramer) Cornets Clarke-Keneke
- 16375 { (a) Floating Along—*Intermezzo Two-Step* (Buffington) Pryor's Band
(b) Yankee Patrol Victor Orchestra
- 16376 { (a) Popular Medley, No. 1 ("My Pony Boy"—"Hammock Love
Song"—"Creole Days"—"I Love My Wife, but Oh, You
Kid") Pryor's Band
(b) When the Autumn Moon is Creeping Thro' the Woodlands
(Rosenfeld-Solman) Will Oakland
- 16377 { (a) Put on Your Old Grey Bonnet Haydn Quartet
(b) It's Hard to Kiss Your Sweetheart When the Last Kiss
Means Good-Bye (Roden-Mills) Walter Van Brunt
- 16378 { (a) The Yankiana Rag (*Ob! That Yankee Rag*) (Goetz-
Gideon) Billy Murray
(b) A Couple of Good Ones Edwin Whitney
- 16379 { (a) Corn Huskin' Barn Dance (Corin) Victor Dance Orchestra
(b) "A Stubborn Cinderella" Selection (Howard) Pryor's Band
- 16380 { (a) William Tell Overture—*Part I, "At Dawn"* (Rossini) Pryor's Band
(b) William Tell Overture—*Part II, "The Storm"* (Rossini)
Pryor's Band
- 16381 { (a) William Tell Overture—*Part III, "The Calm"* (Rossini)
Pryor's Band
(b) William Tell Overture—*Part IV, "Finale"* (Rossini) Pryor's Band
- 16382 { (a) Estellita Waltz (Siegel) Mandolin-Guitar Siegel-Butin
(b) Sweet and Low (Barnby) Victor Brass Quartet
- 16383 { (a) Free Lance March (*On to Victory*) (Sousa) Sousa's Band
(b) Manhattan Beach March (Sousa) Sousa's Band
- 16384 { (a) The Norsemen—*Two-Step* (Brannan) Victor Dance Orchestra
(b) Over the Waves—*Waltz* (*Sobre las Olas*) (Rosas)
Victor Dance Orchestra
- 16385 { (a) Chimes of Normandy Selection (Planquette) Pryor's Band
(b) Poet and Peasant Overture (Von Suppé) Pryor's Band
- 16386 { (a) Officer of the Day March (Hall) Pryor's Band
(b) King Cotton March (Sousa) Pryor's Band
- 16387 { (a) Wedding of the Winds Waltz (Hall) Pryor's Band
(b) Berceuse (Lullaby) from Jocelyn (Godard) 'Cello Victor Sorlin
- 16388 { (a) Annie Laurie (Douglass-Scott) Corinne Morgan
(b) Ben Bolt (Kneass) Corinne Morgan
- 16389 { (a) My Old Kentucky Home (Foster) Harry Macdonough
(b) Old Folks at Home (*Swanee River*) (Foster) Corinne Morgan
- 16390 { (a) Turkey in the Straw Medley *Banjo* Vess. L. Ossman
(b) Auld Lang Syne Westminster Chimes
- 16391 { (a) Blue Danube Waltz (Strauss) Victor Dance Orchestra
(b) Angel of Love Waltz (*Ange d'Amour*) (Waldteufel) Pryor's Band
- 16392 { (a) The Mocking Bird (Winner) Wheeler-Macdonough
(b) Rocked in the Cradle of the Deep Frank Stanley
- 16393 { (a) Medley of Old Time Reels *Violin* Charles D'Almaine
(b) Favorite Hornpipe Medley *Violin* Charles D'Almaine

Ten-inch—75 cents each

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| 16394 | { (a) Rock of Ages (Hastings) | Trinity Choir |
| | { (b) Lead Kindly Light (Dykes) | Haydn Quartet |
| 16395 | { (a) Southern Roses Waltz (Strauss) | Pryor's Band |
| | { (b) Man Behind the Gun March (Sousa) | Sousa's Band |
| 16396 | { (a) Don't Be Cross Waltz (Zeller) | Pryor's Orchestra |
| | { (b) Jolly Coppersmith (Peters) | Pryor's Band |
| 16397 | { (a) With Sword and Lance March (Starke) | Pryor's Band |
| | { (b) Monastery Bells (Wely) | Pryor's Band |
| 16398 | { (a) I Dreamt I Dwelt in Marble Halls (From Bohemian Girl) | Elizabeth Wheeler |
| | { (b) Then You'll Remember Me (From Bohemian Girl) (Balfe) | Harry Macdonough |
| 16399 | { (a) O Morning Land (Rexford-Phelps) | Stanley-Macdonough |
| | { (b) God Be with You Till We Meet Again | Haydn Quartet |
| 16400 | { (a) Jim Bludsoe (John Hay) | Edgar L. Davenport |
| | { (b) Asleep in the Deep (Petrie) | William F. Hooley |
| 16401 | { (a) Believe Me if All Those Endearing Young Charms (Moore) | Elizabeth Wheeler |
| | { (b) Sally in Our Alley (Carey) | Whitney Brothers Quartet |
| 16402 | { (a) At a Georgia Camp Meeting (Mills) | Sousa's Band |
| | { (b) Dixie (Emmett) | Harlan-Stanley |
| 16403 | { (a) I'm Old but I'm Awfully Tough | Cal Stewart |
| | { (b) Uncle Josh Joins the Grangers | Cal Stewart |
| 16404 | { (a) Kathleen Mavourneen (Crawford-Crouch) | Alan Turner |
| | { (b) Tenting on the Old Camp Ground | Haydn Quartet |
| 16405 | { (a) In the Gloaming (Harrison) | Corinne Morgan |
| | { (b) Rock Me to Sleep, Mother (Akers) | Elizabeth Wheeler |
| 16406 | { (a) Medley of Irish Jigs <i>Accordion</i> | John J. Kimmel |
| | { (b) Southern Girl Gavotte (Kremer) <i>Bells</i> | Chris Chapman |
| 16407 | { (a) Home to Our Mountains (From <i>Il Trovatore</i>) (Verdi) | Morgan-Macdonough |
| | { (b) The Heart Bow'd Down (From <i>Bohemian Girl</i>) (Balfe) | Alan Turner |
| 16408 | { (a) The Palms (Faure) | Harry Macdonough |
| | { (b) The Holy City (Adams) | Harry Macdonough |
| 16409 | { (a) Aus der Jugendzeit (German) | Emil Muench |
| | { (b) Wer nicht liebt Wein Weib und Gesang (German) | Emil Muench |
| 16410 | { (a) Angel's Serenade (Braga) <i>Violin-Cello</i> | Rattay-Heine |
| | { (b) Fifth Nocturne (Leybach) <i>Violin</i> | Howard Rattay |
| 16411 | { (a) Mexican Dance (<i>Habaneras</i>) <i>Guitar</i> | Octaviano Yañes |
| | { (b) Lorelei <i>Harp-Zither</i> | Mme. Kitty Berger |
| 16412 | { (a) Where is My Boy To-night (Lowry) | Haydn Quartet |
| | { (b) There is a Fountain Fill'd with Blood (Mason) | Trinity Choir |
| 16413 | { (a) A Small Boy and His Mother at the Circus | Mrs. Hardin Burnley |
| | { (b) Uncle Josh at the Dentist's | Cal Stewart |
| 16414 | { (a) Tell Mother I'll be There (Fillmore) | Haydn Quartet |
| | { (b) Some Time We'll Understand (McGranahan) | Trinity Choir |
| 16415 | { (a) Victor Minstrels No. 12 | Victor Minstrel Company |
| | { (b) Victor Minstrels No. 13 | Victor Minstrel Company |

Ten-inch—75 cents each

- 16416 { (a) **Marching Through Georgia** (Work) Harlan-Stanley
 (b) **Second Connecticut March** (Reeves) Pryor's Band
- 16417 { (a) **The Wanderer's Night Song** (Rubinstein) Stanley-Burr
 (b) **Venetian Song** (Tosti) Alan Turner
- 16418 { (a) **Just Before the Battle, Mother** (Root) Macdonough-Bieling
 (b) **American History March** (Rogers) Victor Drum, Fife and Bugle Corps
- 16419 { (a) **Praise Ye the Father** (Gounod) Trinity Choir
 (b) **Onward Christian Soldiers** (Sullivan) Trinity Choir
- 16420 { (a) **Bunch of Roses March** (Chapi) Sousa's Band
 (b) **Come Where My Love Lies Dreaming** (Foster) Victor String Quartet
- 16421 { (a) **The Swiss Boy** *Cornet Duet* Clarke-Keneke
 (b) **Medley of Popular Reels** *Accordion* John J. Kimmel
- 16422 { (a) **The Soft Southern Breeze** (Barnby) Harry Macdonough
 (b) **Crossing the Bar** (Cowles) Frank C. Stanley
- 16423 { (a) **Die Wacht am Rhein** (German) Emil Muench
 (b) **Lorelei** (*Volklied*) (German) Emil Muench
- 16424 { (a) **Women** (*From The Merry Widow*) (Lehar) Peerless Quartet
 (b) **Merry Widow Two-Step** (Lehar) Victor Dance Orchestra
- 16425 { (a) **Assembly March** (Seltzer) Pryor's Band
 (b) **Haviland's Harmonies** Pryor's Band

Mr. Seltzer's new "Assembly March" is very fine indeed and is well worth the price asked even without the lively potpourri of song hits on the reverse side.

Five late Haviland hits are here combined, as follows: "Down in Sunshine Alley"—"Swanee Babe"—"Baby Days"—"Oh, You Lovin' Gal" and "Baboon Bungalow."

- 16426 { (a) **I Wonder Who's Kissing Her Now** (*From The Prince of To-Night*) (Howard) Billy Murray
 (b) **On a Monkey Honeymoon** Collins-Harlan

Although "The Prince of To-night" has not yet been introduced in New York, the fame of its song hits has already reached the Metropolis—notably this catchy song, a portion of which was sung in the Victor's entertaining "Prince of To-night" medley, issued in October. Reversing the disc, we find another of those irresistibly funny Collins and Harlan jungle ditties; a lively and tuneful number with some of that always amusing conversational by-play between the comedy cherubs.

- 16427 { (a) **Snow Queen Novelette** (Selzer-Fulton) Pryor's Band
 (b) **Serenade Elegante** (Osier) Victor Orchestra

The "Snow Queen" was one of the favorite encore numbers at Asbury Park during the past summer, and the thousands of Victor owners who heard it there will gladly welcome this opportunity. On the other side is the charming "Serenade" by Osier, which has been quite successful—and with good reason, as it is a most tuneful little composition.

- 16428 { (a) **Dream After the Ball** *Xylophone* William H. Reitz
 (b) **Brightest Days Gavotte** *Bell Solo* William H. Reitz

Mr. Reitz's performances on the xylophone and orchestra bells have demonstrated what a careful and artistic player can accomplish with these instruments. This combination of bell and xylophone is a most agreeable one.

Ten-inch—75 cents each

- 16429 { (a) **She Sells Sea Shells** (*From The Beauty Spot*) **Billy Murray**
(b) **Oh, You Candy Kid** (*Golden-Adams*) **Ada Jones**

Those who do not realize Murray's command of English pronunciation should attempt to sing this "Sea Shell" song themselves, and then listen to the Denver nightingale's rendition of it. With this song hit from "The Beauty Spot" is presented another musical comedy hit by Miss Jones, a glimpse of which was had in the popular "Candy Shop" medley, No. 5721.

- 16430 { (a) **Remember Me, O Mighty One** (*Soldier's Farewell with Sacred Words*) **Whitney Brothers Quartet**
(b) **Galilee** **Whitney Brothers Quartet**

Welcome additions to the Victor list of sacred records are these two by the Whitney Brothers—an impressive poem, "Remember Me," set to the favorite "Soldier's Farewell" music; and one of the newer gospel hymns much used in evangelistic services, especially in the Middle West.

- 16431 { (a) **Throw Out the Life Line** **Macdonough and Haydn Quartet**
(b) **Onward Christian Soldiers** (*With Band*) **Westminster Cathedral Choir**

Two hymns of unusual volume especially useful to those churches and young people's societies which are using the Victor to assist in congregational singing.

- 16432 { (a) **Remembrance** (*Pinsuti*) 'Cello-Flute **Heine-Lyons**
(b) **March Lorraine** (*Ganne*) **Victor Orchestra**

The soft and sweet-toned 'cello-flute duet by Heine and Lyons is in striking contrast to the spirited old French march by Ganne, given on the reverse side.

- 16433 { (a) **When I Marry You** (*Bryan-Gumble*) **Wheeler, Macdonough and Quartet**
(b) **Swanee Babe** (*Driscane-Richards*) **American Quartet**

A melodious duet which has been quite popular during 1909, the quartet refrain being especially tuneful; and a new darky ballad, pleasingly harmonized by this popular male voice organization.

- 16434 { (a) **Amoureuse Waltz** (*Berger*) *Concertina* **P. Frosini**
(b) **The Swiss Shepherd** *Ocarina* **Mosè Tapiero**

A brilliant record of a favorite waltz, played with much expression by a new Victor instrumentalist. Mr. Frosini is quite a remarkable concertina player and a whole orchestra in himself. As a companion record another of those tremendously loud ocarina records by Tapiero is offered. Don't attempt to play this record in the house with the regular size needle—always use the Victor half-tone needle, which reduces the volume sufficiently for indoor use.

- 16435 { (a) **Dublin Daisies March** **Pryor's Band**
(b) **Coon's Birthday—Cakewalk—Two-Step** **Victor Orchestra**

A ripping good march based on a popular song hit; and Paul Lincke's new fantastic darky number, which possesses much of the originality and tunefulness which have made the German writer's compositions so popular in America.

- 16436 { (a) **Father Was Out** (*Hill*) **Murray K. Hill**
(b) **Flanagan's Motor Car** (*Porter*) **Steve Porter**

A new entertainer is here introduced to the great Victor audience. Mr. Hill is a vaudeville favorite and always keeps his hearers in roars of laughter by his droll delivery of a very witty store of jokes, parodies and nonsense in general. With the Hill record is given a new Porter specialty, all about our friend Flanagan's experience with an "automobubble."

- 16437 { (a) **Molly Lee** **Murray and Haydn Quartet**
(b) **Little Miss Golden Curls** **Byron G. Harlan**

Twelve-inch—\$1.25 each

- | | | |
|-------|--|------------------------|
| 35000 | { (a) Carmen Selection (Bizet) | Sousa's Band |
| | { (b) Freischutz Overture (Weber) | Sousa's Band |
| 35001 | { (a) Avalon Waltzes (Kirkham) | Victor Dance Orchestra |
| | { (b) Spirit of Love Waltz (Hall) | Victor Orchestra |
| 35002 | { (a) Come Into the Garden, Maud | Harold Jarvis |
| | { (b) Pagliacci—Prologue (Leoncavallo) | Alan Turner |
| 35003 | { (a) Manon Lescaut Intermezzo | Pryor's Band |
| | { (b) Tosca Selection (Puccini) | Pryor's Band |
| 35004 | { (a) My Dream Waltz (Waldteufel) | Pryor's Band |
| | { (b) Midsummer Waltz (Marigold) | Pryor's Band |
| 35005 | { (a) Yama Yama Medley ("Gibson Bathing Girl"—"Every Little Bit Added"—"Yama Yama Man"—"Somebody That I Know" and "Rainbow") | Pryor's Band |
| | { (b) Uncle Josh and the Sailor—Yankee Talk | Cal Stewart |
| 35006 | { (a) Flower Song (Lange) 'Cello | Louis Heine |
| | { (b) Lullaby—Berceuse (From Jocelyn) 'Cello | Louis Heine |
| 35007 | { (a) Peer Gynt Suite, No. 1—Part I, Morning (Edvard Grieg) | Pryor's Band |
| | { (b) Peer Gynt Suite, No. 1—Part II, The Death of Ase (Edvard Grieg) | Pryor's Band |
| 35008 | { (a) Medley of Old Time Reels Violin | Charles D'Almaine |
| | { (b) Miss McLeod's Reel | Victor Dance Orchestra |
| 35009 | { (a) Columbia, the Gem of the Ocean | Harry Macdonough |
| | { (b) The Star Spangled Banner | Frank Stanley |
| 35010 | { (a) The Song of a Heart | Percy Hemus |
| | { (b) The Village Blacksmith | Alan Turner |
| 35011 | { (a) As Long as the World Rolls On | Alan Turner |
| | { (b) I'll Be Waiting in the Gloaming, Sweet Genevieve—Rustic Ballad | Alan Turner |
| 35012 | { (a) Crucifix (Faure) | Stanley-Macdonough |
| | { (b) My Faith Looks Up to Thee (Bassford) | Stanley-Macdonough |
| 35013 | { (a) Jimmie and Maggie at the Hippodrome—Specialty with Imitations | Jones-Spencer |
| | { (b) Bashful Henry and Lovin' Lucy—"Coon" Specialty | Jones-Spencer |
| 35014 | { (a) Glory Song ("O, That Will Be Glory") | Haydn Quartet |
| | { (b) The Radiant Morn—Anthem | Lyric Quartet |
| 35015 | { (a) Glow-Worm—Intermezzo | Pryor's Band |
| | { (b) Felsenmuhle Overture (Mill on the Cliff) | Pryor's Band |
| 35016 | { (a) Crown Diamonds Overture | Victor Band |
| | { (b) Faust Selection (Gounod) | Victor Band |
| 35017 | { (a) Midnight Flyer March (Hager) | Victor Band |
| | { (b) Laughing Water (Hager) | Victor Band |
| 35018 | { (a) Rosamunde Overture—Part I | Victor Orchestra |
| | { (b) Rosamunde Overture—Part II | Victor Orchestra |
| 35019 | { (a) March Heroique (Saint-Saëns) | Pryor's Band |
| | { (b) Carnival Romain Overture | Pryor's Band |
| 35020 | { (a) Girls of Gottenberg Selection | Pryor's Band |
| | { (b) Mirella Overture (Gounod) | Pryor's Band |

Twelve-inch—\$1.25 each

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|-------|---|------------------------|
| 35021 | { (a) After Sunset— <i>Melody</i> | Pryor's Band |
| | { (b) When Life is Brightest (Pinsuti) <i>Violin-Flute</i> | Rattay-Lyons |
| 35022 | { (a) Scarf Dance (Chaminade) | Pryor's Band |
| | { (b) The Flatterer (Chaminade) | Pryor's Band |
| 35023 | { (a) Love's Dreamland Waltz | Victor Dance Orchestra |
| | { (b) I Love My Love Waltz | Victor Dance Orchestra |
| 35024 | { (a) Adoration (Borowski) <i>Violin</i> | Howard Rattay |
| | { (b) On the Beautiful Rhine Waltz | Victor Dance Orchestra |
| 35026 | { (a) Bumble Two-Step | Victor Dance Orchestra |
| | { (b) You Can't Stop Your Heart from Beating for the Girl
You Love | Harvey Hindermeyer |
| 35027 | { (a) Hans und Liesel (German) | Emil Muench |
| | { (b) Am Meer (Schubert) (German) | Paul Volkmann |
| 35028 | { (a) My Maryland Fantasia | Pryor's Band |
| | { (b) The Death of Custer— <i>Descriptive</i> | Pryor's Band |
| 35029 | { (a) Huguenots Selection (Meyerbeer) | Victor Band |
| | { (b) Norma Overture (Bellini) | Victor Band |
| 35030 | { (a) Celeste Aida <i>Trombone</i> | Arthur Pryor |
| | { (b) Il Guarany Overture | Pryor's Band |
| 35031 | { (a) Clown Dance (From <i>Feramos</i>) | Pryor's Band |
| | { (b) Airs of Great Britain | Pryor's Band |
| 35032 | { (a) Es hat nicht sollen sein (Nessler) (German) | Emil Muench |
| | { (b) Das weiss nur ich allein (Riegg) (German) | Emil Muench |
| 35033 | { (a) The Spinning Wheel (Spindler) | Pryor's Band |
| | { (b) Pearl Fishers Selection (Bizet) | Sousa's Band |
| 35034 | { (a) Keep on the Sunny Side (Morse) | Billy Murray |
| | { (b) Scene in a Country Store | Harlan-Stanley |
| 35035 | { (a) Sweet Visions of Childhood <i>Clarinet-Flute</i> | Christie-Lyons |
| | { (b) Loin du Bal— <i>Intermezzo</i> | Pryor's Band |
| 35036 | { (a) La Blanche Waltzes | Victor Dance Orchestra |
| | { (b) La Fleurance (Mayeur) <i>Flute</i> | Darius Lyons |
| 35037 | { (a) Pearls of Dew Mazurka | Victor Dance Orchestra |
| | { (b) Tammany Two-Step | Victor Dance Orchestra |
| 35039 | { (a) By the Light of the Honeymoon (Caldwell) | Morgan-Stanley |
| | { (b) Somewhere in the World There's a Little Girl for Me
Macdonough-Haydn Quartet | |
| 35040 | { (a) The Fishermen | Stanley-Macdonough |
| | { (b) Raymond Overture (Thomas) | Victor Band |
| 35041 | { (a) Babilona— <i>Grand Opera Potpourri</i> | Pryor's Band |
| | { (b) Echoes from the Metropolitan— <i>Opera Medley</i> | Pryor's Band |
| 35042 | { (a) William Tell Ballet Music— <i>Part I</i> | Pryor's Band |
| | { (b) William Tell Ballet Music— <i>Part II</i> | Pryor's Band |
| 35043 | { (a) La Feria— <i>Part I—Los Toros</i> | Pryor's Band |
| | { (b) La Feria— <i>Part III—La Zarzuela</i> | Pryor's Band |
| 35044 | { (a) Meistersinger March (Wagner) | Sousa's Band |
| | { (b) Meistersinger Prize Song | Sousa's Band |
| 35045 | { (a) Light Cavalry Overture (Suppé) | Sousa's Band |
| | { (b) Felix Diaz March | Police Band of Mexico |

Twelve-inch—\$1.25 each

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|-------|---|------------------------|
| 35046 | { (a) <i>Inflammatus—Stabat Mater</i> (Rossini) (Latin) | Helene Noldi |
| | { (b) <i>Cujus Animam—Stabat Mater</i> (Rossini) (Latin) | Finnegan |
| 35047 | { (a) <i>Cascades of Roses Waltz</i> | Police Band of Mexico |
| | { (b) <i>Aida Fantasia</i> | Police Band of Mexico |
| 35048 | { (a) <i>Then You'll Remember Me</i> (Bohemian Girl) | Freemantel |
| | { (b) <i>I'll Sing Thee Songs of Araby</i> | Macdonough |
| 35049 | { (a) <i>The Lost Chord</i> (Sullivan) | Alan Turner |
| | { (b) <i>There is a Green Hill Far Away</i> | Alan Turner |
| 35050 | { (a) <i>The Bully</i> (Trevathan) | May Irwin |
| | { (b) <i>When You Ain't Got No Money</i> | May Irwin |
| 35051 | { (a) <i>That's Gratitude</i> (Norton) | Eddie Morton |
| | { (b) <i>Jimmie and Maggie in Nickel-land—Specialty</i> | Jones-Spencer |
| 35052 | { (a) <i>El Capitan March</i> (Sousa) | Sousa's Band |
| | { (b) <i>Manon Lescaut Selection</i> | Pryor's Band |
| 35054 | { (a) <i>The Roses' Honeymoon</i> (Bratton) | Victor Orchestra |
| | { (b) <i>By the Swanee River—Medley</i> | Pryor's Band |
| 35055 | { (a) <i>The Star of Bethlehem</i> (Adams) | Macdonough |
| | { (b) <i>Saviour, When Night Involves the Skies</i> (Shelley) | Trinity Choir |
| 35056 | { (a) <i>Down Where the Silv'ry Mohawk Flows</i> | Haydn Quartet |
| | { (b) <i>Army Bugle Calls</i> | Sousa's Cornets |
| 35057 | { (a) <i>Valse Ideale</i> (Grieg) | Victor Dance Orchestra |
| | { (b) <i>Call to Arms—Two-Step</i> | Victor Dance Orchestra |
| 35058 | { (a) <i>Barcarolle Waltz</i> | Victor Orchestra |
| | { (b) <i>Arrah Wanna Medley—Two-Step</i> | Victor Dance Orchestra |
| 35059 | { (a) <i>Always Gallant Polka</i> | Victor Dance Orchestra |
| | { (b) <i>Navajo—Two-Step</i> (Van Alstyne) | Victor Dance Orchestra |
| 35060 | { (a) <i>Minuet</i> (Strauss) | Victor Dance Orchestra |
| | { (b) <i>Forward March—Two-Step</i> | Victor Dance Orchestra |
| 35061 | { (a) <i>Anchored</i> (Cowan-Watson) | Alan Turner |
| | { (b) <i>Aida—Celeste Aida</i> | John Finnegan |
| 35062 | { (a) <i>Day Dreams</i> (Olcott) | Harry Macdonough |
| | { (b) <i>My Old Kentucky Home</i> | Corinne Morgan |
| 35063 | { (a) <i>Hans and Gretchen</i> | Jones-Spencer |
| | { (b) <i>The Professor and the Musical Tramp</i> | Spencer-Hunter |
| 35064 | { (a) <i>La Feria—Part II—"La Reja"</i> | Pryor's Band |
| | { (b) <i>Robert le Diable Selection</i> | Pryor's Band |
| 35065 | { (a) <i>Dance of the Serpents</i> | Pryor's Band |
| | { (b) <i>Daughter of the Regiment Overture</i> | Pryor's Band |
| 35066 | { (a) <i>"Morning, Cy"—Barn Dance</i> | Pryor's Band |
| | { (b) <i>Harlequin's Serenade</i> (Drigo) | Pryor's Band |
| 35067 | { (a) <i>Caro nome</i> (From <i>Rigoletto</i>) | Edith Helena |
| | { (b) <i>Ah, non giunge</i> (Bellini) | Edith Helena |
| 35068 | { (a) <i>Over the Waves Waltz</i> | Pryor's Band |
| | { (b) <i>Militaire Waltz</i> | Victor Dance Orchestra |
| 35069 | { (a) <i>Oh, Jesus Thou art Standing</i> (Ambrose) | Harry Macdonough |
| | { (b) <i>Quartet and Chorale</i> (From <i>Elijah</i>) | Victor Brass Quartet |
| 35070 | { (a) <i>Golden Lilies—Three-Step</i> (Birnschein) | Victor Dance Orchestra |
| | { (b) <i>Sirens Waltz</i> (Les Sirenes) (Waldteufel) | Victor Dance Orchestra |

Twelve-inch—\$1.25 each

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|-------|--|------------------------------|
| 35071 | { (a) Maritana Overture (Wallace) | Victor Band |
| | { (b) Manila Waltz (Chofre) | U. S. Marine Band |
| 35072 | { (a) An Evening with the Minstrels, No. 1 | Victor Minstrel Co. |
| | { (b) An Evening with the Minstrels, No. 4 | Victor Minstrel Co. |
| 35073 | { (a) An Evening with the Minstrels, No. 6 | Victor Minstrel Co. |
| | { (b) An Evening with the Minstrels, No. 8 | Victor Minstrel Co. |
| 35074 | { (a) Possum Supper at Darktown Church | Victor Vaudeville Co. |
| | { (b) Barn Dance Medley No. 1 ("Cuddle Up a Little Closer"—
"Starlight Maid"—"When You Steal a Kiss") | Pryor's Band |
| 35075 | { (a) Angels Ever Bright and Fair (Handel) | Lucy Marsh |
| | { (b) Unfold Ye Portals (Gounod) | Trinity Choir |
| 35076 | { (a) Traviata Selection (Verdi) | Pryor's Band |
| | { (b) Trovatore Selection (Verdi) | Pryor's Band |
| 35077 | { (a) Jolly Robbers Overture (Suppé) | Pryor's Band |
| | { (b) La Boheme Selection (Puccini) | Pryor's Band |
| 35078 | { (a) The Swallows Waltz (Valverde) | Pryor's Band |
| | { (b) The Old Barn Dance | Victor Dance Orchestra |
| 35079 | { (a) That's the Doctor, Bill | Eddie Morton |
| | { (b) At the Comic Opera | Nat. M. Wills |
| 35081 | { (a) Bohemian Girl Selection | Pryor's Band |
| | { (b) Yelva Overture | Pryor's Band |
| 35082 | { (a) Vilia Song (From The Merry Widow) | Elizabeth Wheeler |
| | { (b) Then You'll Remember Me (From Bohemian Girl) | Macdonough |
| 35083 | { (a) I Long to See the Girl I Left Behind | Manuel Romain |
| | { (b) The Blind Gallery Boy | Digby Bell |
| 35084 | { (a) Spring | Victor String Quartet |
| | { (b) Evening Bells—Idyll | Pryor's Band |
| 35085 | { (a) Red, Red Rose (Rogers-Cook) | Clough and Haydn Quartet |
| | { (b) My Wild Irish Rose (Olcott) | Macdonough and Haydn Quartet |
| 35086 | { (a) Drink to Me Only with Thine Eyes | Harry Macdonough |
| | { (b) Flower Song—Faust (Gounod) | Corinne Morgan |
| 35087 | { (a) Sweet Longings (Menzel) Violin-Flute | Rattay-Lyons |
| | { (b) Dance of the Hours (Ponchielli) | Victor Orchestra |
| 35088 | { (a) The Cakewalk in the Sky (Harney) | Victor Dance Orchestra |
| | { (b) Danube Waves Waltz (Ivanovici) | Victor Dance Orchestra |
| 35089 | { (a) Messiah—Comfort Ye My People (Handel) | Harry Macdonough |
| | { (b) Elijah—O Rest in the Lord (Mendelssohn) | Corinne Morgan |
| 35090 | { (a) Lasca—Dramatic Recitation (Deprez) | Edgar L. Davenport |
| | { (b) Caprice Brillante (Clarke) Cornet | Herbert L. Clarke |
| 35091 | { (a) Love Light Waltzes (Bloom) | Victor Orchestra |
| | { (b) Reminiscences of Meyerbeer (Godfrey) | Pryor's Band |
| 35092 | { (a) Joyous Vienna Waltz (Fidelis Wien) (Komzák) | Victor Dance Orchestra |
| | { (b) Flowers of St. Petersburg Waltzes (Reasch) | Victor Dance Orchestra |
| 35093 | { (a) Hortense at Sea | Nat M. Wills |
| | { (b) The Tale of the Cheese | Murray K. Hill |

Index of Double-Faced Records

Classified list with titles alphabetically arranged

(The numerical list showing the combinations begins on page 122)

Numbers beginning with "16" are 10-inch size. Price, 75c each.

Numbers beginning with "35" are 12-inch size. Price, \$1.25 each.

DOUBLE-FACED BAND RECORDS

	Pge	No		Pge	No		Pge	No
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Angel of Love Waltz	138	16391	Rhein)	128	16138	New Tipperary March	123	16024
Artful Artie—2-Step	123	16021	Gesundheit	128	16138	Norma Overture	143	35029
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Big Night To-Night			Hands Across Sea March	131	16190	On the Rocky Road	126	16086
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By the Swanee River			Irish Dances—Nos. 1-2	137	16368	Pride of Nation Mch.	135	16325
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By Watermelon Vine	133	16272	Ivanhoe Two-Step	127	16112	Real Swirl March	124	16043
Carmen Selection	142	35000	Jack Tar March	129	16151	Red Roses Waltz	123	16023
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Cascades of Roses W.	144	35047	Jolly Robbers Overture	145	35077	Meyerbeer	145	35091
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Dan Cupid—Intermez.	125	16074	Laughing Water	142	35017	Senora—Spanish W.	135	16325
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Dream of Happiness W.	130	16180	Manila Waltz	145	35071	Spinning Wheel, The	143	35033
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Felix Diaz March	143	35045	—Burlesque	123	16024	That Rag—Two-Step	124	16043
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DOUBLE-FACED BAND RECORDS

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	Pge	No		Pge	No		Pge	No
Virginia Two-Step	122	16003	William Tell Overture	138	16380	Yankee Dude March	134	16297
Wee Bit o' Scotch	125	16072	William Tell O. 3-4	138	16381	Yankee Prince March	135	16306
What's the Matter with the Moon—Med	133	16274	Wedding of Winds Waltz	138	16387	Yankee Prince Selec- tion	125	16070
Whitewash Man	135	16306	Yama Yama Medley	142	35005	Yelva Overture	145	35081
William Tell Ballet	143	35042	Yankee Boys in Blue M.	125	16070	Yuki Two-Step	123	16020

DOUBLE-FACED ORCHESTRA RECORDS

	Pge	No		Pge	No		Pge	No
All Hands Around— Barn Dance	133	16282	Don't Be Cross Waltz	139	16396	Navajo—Two-Step	144	35059
All Together Two-Step	136	16331	Dragon Fly Mazurka	132	16243	Norsemen—Two-Step	138	16384
Always Gallant Polka	130	16181	Estudiantina Waltz	129	16154	Oh, the Women	134	16300
Always Gallant (12 in)	144	35059	Flowers of St. Peter's b'g Waltzes	145	35092	Old Barn Dance	145	35078
Anona Intermezzo	132	16246	Forward March—2-St.	144	35060	On Beautiful Rhine W.	143	35024
Anvil Polka	130	16175	Golden Lilies—3-Step	144	35070	On the Mesa Grande	133	16281
April Smiles Waltz	131	16200	Handicap March— Two-Step	130	16182	On the Wing Galop	130	16180
Army and Navy Reel	122	16004	Haymaker's Barn D.	136	16335	Over the Waves Waltz	138	16384
Arrah Wanna Medley	144	35058	Hearts and Flowers	123	16029	Peals of Dew Mazurka	143	35037
Autumn—Intermezzo	130	16176	I Love My Love Waltz	143	35023	Polka Francais	135	16315
Avalon Waltzes	142	35001	Indifference—Intermez.	128	16133	Red Head Medley— Two-Step	136	16346
Barcarolle Waltz	144	35058	Joyous Vienna Waltz	145	35092	Rosamunde Overture	142	35018
Berlin Echoes	137	16357	Kerry Mills' Barn D.	122	16003	Roses' Honeymoon	144	35054
Black and White	136	16350	Kiss Waltz	135	16315	Russian Kossack	133	16280
Blue Danube Waltz	138	16391	La Blanche Waltzes	143	35036	Senorita Waltz	127	16114
Bold Stroke—2-Step	136	16343	La Sorella March	126	16084	Serenade Elegante	140	16427
Bumble Two-Step	143	35026	Lilacs	135	16309	Siren's Waltz	143	35070
Cakewalk in the Sky	145	35088	Love and Kisses - Capr.	126	16090	Sky Pilot Two-Step	128	16132
Call to Arms—2-Step	144	35057	Loveland Waltzes	126	16089	Speed the Plow Reel	124	16045
Casino Waltzes	128	16133	Love Light Waltzes	145	35091	Spirit of France Polka	130	16183
Chicken Chowder—2-St.	126	16091	Love's Confession W.	127	16349	Spirit of Love Waltz	142	35001
Chiribirin Waltz	137	16357	Love's Dreamland W.	143	35023	Stilt Dance (Clog)	123	16026
College Life March	135	16312	Love's New Spring W.	135	16309	Tammany Two-Step	143	35037
Coon's Birthday	141	16435	March Lorraine	141	16432	Tes Jolie Waltz	130	16182
Corn Huskin' Barn D.	138	16379	Mary's Lamb Barn D.	123	16030	Turkish Patrol	136	16343
Dance of the Hours	145	35087	Merry Widow Two-S.	140	16424	Valse Ideale	144	35057
Dance of Honey Bees	130	16175	Militaire Waltz	144	35068	Venetian Love Song	135	16320
Dancing in the Barn	130	16181	Minuet	144	35060	Violette Waltz	127	16115
Danube Waves Waltz	145	35088	Miss McLeod's Reel	142	35008	Way Down East - B.D.	133	16282
Debutante Mazurka	130	16183	National Guard March	123	16030	When I Marry You	137	16356
Devil's Dream Reel	124	16045				Yankee Patrol	138	16375

DOUBLE-FACED—INSTRUMENTAL SOLOS, DUETS, ETC.

	Pge	No		Pge	No		Pge	No
Adantino <i>Violin</i>	124	16050	Berouse—Jocelyn 'Cel.	138	16387	Dream After Ball <i>Xyl.</i>	140	16428
Adeste Fidelis <i>Chimes</i>	124	16053	Birds and the Brook <i>Whistling</i>	124	16052	Dreamy Moments <i>Clarinet-Flute</i>	131	16212
Adoration <i>Violin</i>	143	35024	Birds in Forest <i>V..Flute</i>	134	16296	Echo <i>Flute-Oboe</i>	124	16047
Ah! Cupid <i>Cornet</i>	134	16296	Blumenlied <i>Cello</i>	142	35006	Estellita Waltz <i>Mandolin-Guitar</i>	138	16382
America and Star Span- gled Banner <i>Chimes</i>	129	16160	Bride of the Waves Cor.	131	16194	Favorite Hornpipe Medley <i>Violin</i>	138	16393
America and Star Span- gled B. <i>Brass Qt.</i>	136	16335	Brightest Days—Gavotte <i>Bells</i>	140	16428	Fifth Nocturne <i>Violin</i>	139	16410
American History March <i>Drum Corps</i>	140	16418	Brunette and Blonde <i>Cornet Duet</i>	136	16338	Fire Fly Galop <i>Xylo.</i>	137	16353
American Polka <i>Accor.</i>	124	16048	Bonnie Sweet Bessie Pic	122	16004	Flowers and Butter- flies <i>Piccolo</i>	134	16298
Amore <i>Violin-Cello</i>	136	16338	Caprice Brillante Cor.	145	35090	Flower Song <i>Cello</i>	142	35006
Amoureuse Waltz <i>Concertina</i>	141	16434	Carnival of Venice Cor.	126	16088	Friendly Rivals <i>Cors.</i>	135	16312
Angel's Serenade <i>Violin-Cello</i>	139	16410	Carnival of Venice <i>Saxophone</i>	132	16244	Frolics Polka <i>Piccolo</i>	130	16177
Apres la Guerre <i>Cornet</i>	126	16087	Cavatina (Raff) <i>Violin</i>	124	16051	Gate City M. <i>Xylo.</i>	136	16345
Army Bugle Calls <i>Cor.</i>	124	16056	Celeste Aida <i>Tromb.</i>	143	35030	Gavotte from Paris and Helena <i>String Qt.</i>	137	16358
Army Bugle Calls 12-in <i>Cornet</i>	144	35056	Chant sans paroles 'Cel.	123	16027	Gay Gossoon <i>Banjo</i>	126	16092
Arrival of the Robins <i>Whistling</i>	126	16094	Chapel, The <i>Brass Qt.</i>	124	16054	Gem Polka <i>Piccolo</i>	123	16026
Artist's Valse <i>Mandolin-Guitar</i>	124	16055	Cheerfulness <i>Cor. Duet</i>	133	16279	Golden Dreams <i>Xylo.</i>	130	16169
Auld Lang S. <i>Chimes</i>	138	16390	Come Where My Love Lies D. <i>String Qt.</i>	140	16420	Greeting <i>Brass Qt.</i>	135	16320
Berouse—Jocelyn 'Cel.	142	35006	Dance of Fairies <i>Pic.</i>	124	16048	Gypsy's Serenade <i>Sax.</i>	133	16272
			Dew Drops Intermez. <i>Orchestra Bells</i>	132	16241	Happy Days <i>Fl.-Oboe</i>	130	16176
			Donkey and D. <i>Viol.</i>	130	16169	Holy City <i>Violin</i>	131	16191
						Home Sweet H. <i>Chim.</i>	129	16160

148 DOUBLE-FACED—INSTRUMENTAL SOLOS, DUETS, ETC.

	Page	No		Page	No		Page	No
Hornpipe Med. <i>Accor.</i>	135	16317	Morris Dance <i>Violin</i>	132	16243	Skylark, The <i>Piccolo</i>	123	16028
Indian Inter. <i>Accor.</i>	128	16129	My Hindoo Man <i>Xylophone</i>	133	16265	Sounds from Austria <i>Cornet Duet</i>	134	16298
In the Sweet Bye and Bye <i>String Qt.</i>	124	16055	My Maryland March <i>Drum C.</i>	127	16104	Southern Girl—Gavotte <i>Bells</i>	139	16406
In Venice <i>Whistling</i>	124	16052	My Old Kentucky Home <i>Chimes</i>	129	16160	Spring <i>String Qt.</i>	145	35084
Keep off Grass <i>Banjo</i>	133	16266	Nearer My God <i>Ch.</i>	124	16053	Spring Song <i>String Qt.</i>	137	16371
Kerry Dance <i>Trom. Qt.</i>	124	16054	Nightingale <i>Flute</i>	136	16345	St. Louis Tickle <i>Banjo-Guitar</i>	126	16092
Kinloch o' Kinloch <i>Pic.</i>	126	16090	Nightingale and Frog <i>Piccolo</i>	131	16194	Sweet and Low <i>Brass Quartet</i>	138	16382
La Fleurance <i>Flute</i>	143	35036	Old Folks at H. <i>Sax.</i>	133	16268	Sweet Longings <i>V.-Fl.</i>	145	35087
La Veta <i>Cornet</i>	136	16332	One Heart, One Mind <i>Bells</i>	133	16280	Sweet Memories <i>M.-G.</i>	122	16005
Land of the Swallows <i>Cornet-Flute</i>	136	16350	Persian Lamb Rag <i>Ban.</i>	128	16127	Sweet Visions <i>Clar.-Fl.</i>	143	35035
Largo <i>Violin</i>	135	16313	Polka Scherzo <i>M.-Guit.</i>	138	16374	Swiss Boy <i>Cornet D.</i>	140	16421
Lead Kindly L. <i>Chim.</i>	124	16053	Prayer from Freischutz <i>Brass Qt.</i>	135	16320	Swiss Shepherd <i>Ocarina</i>	141	16434
Lorelei <i>Harp-Zither</i>	139	16411	Qt. and Chorale—Elijah <i>Brass Qt.</i>	144	35069	Sylvia <i>Piccolo</i>	132	16244
Lullaby—Jocelyn <i>Cel.</i>	142	35006	Raff's Cavatina <i>Violin</i>	124	16051	Three Solitaires <i>C. Trio</i>	135	16317
Madrigale <i>Violin</i>	123	16027	Remembrance <i>Cel.-Fl.</i>	141	16432	Tipica Polka <i>M.-Guit.</i>	136	16332
Manzanillo <i>M.-Guitar</i>	122	16005	Rondo Caprice <i>Cornet</i>	134	16300	Til's Serenade <i>Cor.-Fl.</i>	126	16088
Medley Dance <i>Bells</i>	131	16211	Rosary, The <i>Cornet</i>	124	16046	Tranquility <i>Instru. Qt.</i>	131	16191
Med. Irish Jigs <i>Accor.</i>	139	16406	Russian Fantasie <i>Cornet</i>	135	16313	Traumerei <i>Violin</i>	124	16050
Med. German W. <i>Acc.</i>	128	16127	Scenes That are Bright—est <i>Violin</i>	126	16093	Turkey in the Straw <i>Medley</i>	138	16390
Med. Old Time Reels <i>Violin</i>	138	16393	Semprona W. <i>Cor. D.</i>	138	16374	Twilight Shadows <i>Bells</i>	127	16116
Med. Old Time Reels 12-in. <i>Violin</i>	142	35008	Serenade Badine <i>Cel.</i>	130	16177	Voice of Love <i>Cor.-Fl.</i>	124	16046
Med. Pop. Reels <i>Acc.</i>	140	16421	Serenade (Pierne) <i>Vio.</i>	124	16051	Waltz fr. Faust <i>Violin</i>	126	16093
Med. Reels No. 2 <i>Acc.</i>	130	16171	Silver Heels <i>Banjo</i>	133	16266	War Songs M. <i>Drum C.</i>	129	16154
Mex. Dance <i>Guitar</i>	139	16411	Sing, Sweet Bird <i>Violin-Flute</i>	132	16242	Watermelon Club <i>March</i>	127	16116
Mignon-Gavotte <i>S. Qt.</i>	135	16323				When Life is Brightest <i>Violin-Flute</i>	143	35021
Military Serenade <i>Vio.</i>	132	16242				Wren, The <i>Piccolo</i>	124	16047
Minor March <i>Accor.</i>	123	16028						
Miserere from Il Trovatore <i>Trom.-Cornet</i>	137	16371						

DOUBLE-FACED—POPULAR SONGS

(Solos, Duets, Quartets)

(D) denotes Duet and (Q) Quartet, etc.—the remainder are Solos

	Page	No		Page	No		Page	No
Absence Makes the Heart Grow Fonder	128	16140	Come Take a Swim in My Ocean (Q)	136	16334	Grandma	127	16117
Always in the Way	126	16099	Daddy	135	16314	Hat My Father Wore	137	16365
Always Leave Them Laughing	130	16186	Day Dreams	144	35062	Hello, People! (Q)	135	16326
All In, Down and Out	131	16211	Dear Old Yankee Land	123	16035	Hiawatha	132	16246
American Ragtime	129	16144	Did He Run (Q)	135	16324	His Day's Work Was D.	136	16329
Any Rags	131	16215	Dixie Land, I Love You	137	16366	Honey-mooning (D)	122	16014
Arrah Wanna (Q)	132	16223	Don't Argify	124	16058	Hot Tamale Man	134	16293
As Long as the World Rolls On	142	35011	Don't Be an Old Maid, Molly (Q)	137	16360	Hush Don't Wake Bab.	125	16077
Barney McGee	128	16122	Don't Be Cross with Me	136	16330	I Don't Want Morning	122	16010
Beautiful Eyes	136	16339	Do They Think of Me at Home (T)	137	16355	I'd Rather be a Lobster	123	16036
Bill Simmons	127	16101	Down at the Huskin' Bee (D)	137	16365	I'd Rather Float Through a Dreamy W. (Q)	125	16076
Blue Bell (Q)	130	16179	Down in Georgia (D)	122	16018	If I Had a Thousand Lives to Live	135	16321
Blue Feather (D)	137	16370	Down Where the Swanee River (Q)	130	16165	If I'm Goin' to Die, I'm	127	16103
Boogie Boo	134	16302	Down Where the Silvery Mohawk (Q)	132	16256	If the Man in the Moon	124	16040
Broke	134	16291	Down Where (12-in.)	144	35056	I Got to See the Minst'l.	130	16171
Brother Noah Gave Checks	132	16241	Everybody Loves Me	122	16010	I Long to See Girl 11. eft	145	35083
Budweiser's a Friend (Q)	124	16049	Every Little Bit Added	131	16215	I Love You as Roses (Q)	125	16078
Bull Frog and the Coon	131	16214	Faded Rose	135	16314	I'll be Waiting in the Gloaming, Sweet G.	142	35011
Bully, The	144	35050	Father is a Judge	125	16076	I'll be There With (D)	134	16285
By Light of Honey. (D)	143	35039	Flower from Home (D)	127	16120	I'm Awfully Glad I Met You (D)	136	16346
By Watermelon Vine	131	16189	Fly Away, Birdie	126	16099	I'm Crazy When Band Begins to Play	136	16344
Cheer Up, Cherries	123	16032	Foolish Questions	137	16354	I'm on Water Wagon	132	16248
Cheyenne	127	16102	From Your Dear Heart	127	16118	I'm a Member of the	135	16324
Climbing the Ladder of Love (D)	127	16119	Garden of Dreams (D)	127	16115	I'm Looking for a Sweet-heart (D)	135	16322
College Life	132	16250	Gee, but this is a Lone-some Town	132	16250	I'm Old but Awfully Tough	139	16403
Come On Kiss Yo' Baby (D)	131	16224	Good Old Dollar Bill	135	16311	I'm Tying the Leaves	128	16122

DOUBLE-FACED—POPULAR SONGS

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	Pge	No		Pge	No		Pge	No
In Dear Old Georgia (Q)	132	16220	Moving Day	127	16110	Teasing (Q)	130	16179
In Good Old Summer Time (Q)	128	16125	Mr. Othello	137	16352	Tell Me Pretty M. (D)	125	16061
In Grandma's Days (Q)	128	16128	Mr. Schneider	133	16263	That's A Plenty	136	16344
In Ireland	136	16333	Music Makes Me Senti.	122	16011	That's Gratitude	144	35051
In the Light of the Same Old Moon (Q)	133	16262	My Cousin Caruso	136	16327	That's the Doctor, Bill	145	35079
In My Merry Oldsmobile	132	16248	My Dear	125	16059	That Welcome on (D)	127	16103
In the Shade of the Old Apple Tree	130	16174	My Little Old Lady	136	16337	There is a Happyland	136	16339
In the Shade of the Palm	125	16061	My Pony Boy	137	16356	There's Nobody Just Like You	133	16257
I Remember You (D)	134	16303	My Rosy Rambler	123	16035	This Rose Brings My Heart to You	136	16337
In Tyrol (Yodel)	126	16096	My Starlight Maid	129	16158	Tittle, Tattle, Tale	135	16310
In Those Good Old Days	133	16259	My Wild Irish Rose (Q)	145	35085	To the End of the W.	134	16292
Isn't Love a Grand (D)	135	16319	New Parson at Darktown (Q)	130	16186	Two Little Baby Shoes	126	16095
I Think I See My Brother	122	16015	Nobody Knows, No. body Cares	135	16321	Under Any Old Flag	129	16150
It Looks Like a Big Night	134	16295	Not Because Your Hair Nothing Like that in Our Family	127	16101	Under the Harvest Moon	132	16247
It's Hard to Kiss Your Sweetheart	138	16377	Now I Have to Call Him Father	129	16144	Under the Irish Moon	136	16336
It's the Same Old Girl	124	16041	No Wedding Bells for Me	128	16130	Up in My Aeroplane	136	16340
It Takes the Irish to Beat I've a Longing in My Heart	132	16247	Oh, Miss Lucy Ella (D)	124	16042	Vilia Song	145	35082
I Was a Hero, Too	130	16185	Oh, You Candy Kid	141	16429	Waiting at the Church	124	16057
I Wish I Had a Girl	134	16291	Oh, You Coon! (D)	122	16018	Wait Till the Sun Shines	126	16097
I Wonder Who's Kissing Her Now	140	16426	Oh, You Lovin' Gal (D)	136	16342	Way Back (D)	129	16163
I Would Still Love (D)	127	16117	Old Time Rag, The	122	16011	What Might Have Been (D)	128	16132
Jennie	133	16260	On a Monkey Honey.	140	16426	What You Going to Tell Old St. Peter	128	16129
Julie	136	16329	On An Auto. Honey.	126	16098	When Bees are in (Q)	132	16256
Just a Friend of the Family	134	16284	One Little, Sweet Lit. G.	123	16034	When the Autumn M.	138	16376
Just My Style (D)	130	16185	Pansies Mean Thoughts	134	16292	When the Evening Breeze is Sighing (Q)	133	16257
Just One Sweet Girl	134	16304	Peach that Tastes the Sweetest	129	16150	When Flowers Bloom in Springtime, Molly Dear (Q)	135	16318
Just to Remind You	123	16031	Piccolo—Waltz D. (D)	125	16066	When I Dream in the Gloaming	137	16363
Keep Little Feeling (D)	136	16327	Play that Rag (D)	128	16124	When I Marry You (Q)	141	16433
Keep on Smiling (Q)	129	16158	Poor John	124	16057	When the Harvest Days are Over	132	16219
Keep on the Sunny Side	143	35034	Put on Your Old Grey Bonnet (Q)	138	16377	When the Meadow Larks are Calling	134	16301
Kiss Duet—Waltz D. (D)	129	16146	Queenie, With Her Hair	125	16075	When the Summer Days are Gone (Q)	122	16002
Lady Love (Q)	137	16366	Rah! Rah! Rah! (Q)	125	16066	When We Listened to the Chiming	137	16363
Last Rose of Summer is the Sweetest S. (Q)	131	16213	Rain-in-the-Face	129	16153	When You Ain't Got No Money You Needn't	144	35050
Lazy Moon (Q)	129	16153	Recipe for Love (D)	136	16330	When You First Kiss the Last Girl You Love	133	16277
L-A-Z-Y spells (D)	128	16123	Red Head	137	16360	When You Know Your Girlie Loves	135	16318
Leaf by Leaf Roses (Q)	131	16198	Red, Red Rose (Q)	145	35085	Where the Morning Glories Twine	126	16097
Lemon in the Garden	132	16251	Robin-Red Breast (D)	126	16094	Where the Southern Roses Grow (Q)	130	16167
Lena	134	16303	Roll on, Silver Moon	125	16077	While the Leaves Come Down (D)	132	16219
Let's Go Back to Baby Days (Q)	136	16341	Run, Brudder 'Possum, Run (D)	137	16370	Whistle and I'll Wait for You	134	16301
Let's Go into a Picture Show	133	16283	Sacramento	129	16156	Whitewash Man	134	16302
Lily of the Prairie (Q)	137	16353	Sailing (Q)	122	16014	White Wings	137	16355
Little Annie Rooney (Q)	125	16078	Scissors to Grind	129	16163	Who Do You Love (D)	130	16170
Little Black Lamb	124	16040	She Forgot to Bring Him	128	16130	Whole Damm Family	131	16214
Little Miss Golden Curls	141	16437	She Sells Sea Shells	141	16429	Why Don't They Play with Me	126	16095
Little One, Good Bye	123	16037	Since Arrah Wanna M.	132	16223	Women—Merry W. (Q)	140	16424
Little Willie (Q)	137	16359	Singer Sang a Song	122	16012	Why Don't You Try	126	16098
Liza (Q)	136	16336	Situation	127	16121	Wise Old Indian	135	16319
Longest Way Round the Shortest Way Home	135	16310	Shine on Harvest M. (D)	133	16259	Won't You Be My Honey (D)	124	16041
Love, Make My Dream Come True	128	16128	Silly Cavalier—Merry Widow (D)	129	16146	Won't You Even Say Hello	133	16283
Make a Noise Like a Hoop	136	16333	Somebody Loves You, Dear	136	16340			
Man Without a Woman	133	16258	Somebody that I Know	129	16161			
Mandy Lane	122	16002	Somewhere in the (Q)	143	35039			
Many's the Time (D)	132	16224	So What's the Use	124	16049			
Mariar	134	16295	Stars, the Stripes and You	129	16156			
Mary Ann O'Houlihan	125	16075	Strawberries	137	16359			
Message of the Violet	128	16125	Summer Reminds Me of You	134	16304			
Mister Dinkelspiel	128	16124	Swanee Babe (Q)	141	16433			
Mollie Darling (Q)	127	16118	Sweetest Gal in T. (D)	133	16262			
Molly Lee (Q)	141	16437	Sweetheart Days	130	16167			
Moming Lark, The	123	16037	Sweetheart's a Pretty Name (Q)	137	16352			
			Tale the Church Bells T	134	16290			

DOUBLE-FACED—POPULAR SONGS

	Pge	No		Pge	No		Pge	No
Wouldn't You Like to Have Me for a S. (D)	130	16172	Yankiana Rag	138	16378	You Can't Stop Your Heart From Beating	143	35026
Would You Care	129	16161	You Can Look and You Can Listen	136	16334	You Splash Me and I'll Splash You	124	16058
Yaller Gal	129	16164	Your Picture Says (Q)	123	16032			
Yama-Yama Man (Q)	135	16326						

DOUBLE-FACED—SACRED NUMBERS

(D) Duet (T) Trio (Q) Quartet (C) Choir

	Pge	No		Pge	No		Pge	No
Adeste Fidelis <i>Chimes</i>	124	16053	Holy City <i>Violin</i>	131	16191	Onward Christian Soldiers (Choir)	141	16431
Adeste Fidelis (Q)	131	16197	Holy City <i>Macdonough</i>	139	16408	Onward Christian Soldiers (Cho.)	140	16419
All the Way My Saviour Leads	132	16239	Holy Night	125	16060	O, That Will Be (Q)	142	35014
All Through the Night	132	16245	Home of the Soul (Q)	137	16372	Palms, The	139	16408
Along the River of Time (T)	136	16348	Home Over There (Q)	131	16197	Praise Ye the Father (C)	140	16419
Angels Ever Bright and Fair	145	35075	Hosanna	125	16060	Quartet and Chorale— from <i>Elijah Brass Q.</i>	144	35069
Beautiful Isle of Somewhere	122	16008	I Am Praying for You (D)	137	16372	Radiant Morn, The (Q)	142	35014
Blest be the Tie That Binds (C)	130	16178	Inflamatus (Latin)	144	35046	Remember Me (Q)	141	16430
Beulah Land (Q)	130	16166	I Need Thee Every (D)	132	16255	Rest for the Weary (Q)	133	16261
Calvary	133	16269	In Sweet Bye and Bye <i>String Q</i>	124	16055	Rock of Ages (C)	139	16394
Christ Arose (Q)	122	16008	Jerusalem the Golden (C)	128	16135	Rock of Ages (Q)	133	16269
Christ Receiveth Sinful Men (Q)	123	16038	Jesus Christ is Risen (Q)	130	16178	Sabbath Morn	134	16288
Come Thou Almighty King (C)	128	16135	Jesus I Am Resting	122	16007	Saved by Grace (D)	131	16216
Comfort Ye My People—Messiah	145	35089	Lead Kindly Light <i>Ch.</i>	154	16053	Saviour, When Night (C)	144	35055
Crossing the Bar	140	16422	Lead Kindly Light (Q)	139	16394	Shall We Gather at the River (Q)	133	16261
Crucifix (D)	142	35012	Let the Saviour in (Q)	129	16159	Silent Night (Q)	134	16286
Cujus Animam (Latin)	144	35046	Lord, I'm Com'g Home	122	16009	Sometime We'll Understand (C)	139	16414
Elijah—O Rest in the Lord	145	35089	Lord's Prayer	137	16362	Star of Bethlehem	144	35055
Eternity (Q)	137	16362	Lost Chord	144	35049	Tell Mother I'll Be (Q)	139	16414
Galilee (Q)	141	16430	Mighty Fortress, A (C)	129	16159	There is a Fountain (C)	139	16412
Glory Song (Q)	142	35014	More Love to Thee (D)	136	16348	There is a Green Hill	144	35049
God be With You (Q)	139	16399	My Faith Looks Up (C)	131	16216	Throw Out the Life (Q)	141	16431
God is a Spirit (Q)	123	16038	My Faith Looks Up to Thee (D)	142	35012	Twenty-Third Psalm	137	16362
Heaven is My Home	132	16255	My Jesus I Love Thee	122	16007	Unfold Ye Portals (C)	145	35075
He Will Hold Me (Q)	132	16239	Nearer My God to Thee	124	16053	Vesper Service (Q)	130	16166
Holy City—Parts I-II <i>Macdonough</i>	130	16184	Oh Come Ye Faithful (Q)	131	16197	Where is My Boy (Q)	139	16412
			Oh, Jesus, Thou Art O Morning Land (D)	139	16399	Will There be any Stars in My Crown (Q)	134	16286
			One Sweetly Solemn Only a Beam of Sunshine (D)	122	16009			
				134	16288			

DOUBLE-FACED—STANDARD SONGS

(D) Duet (Q) Quartet

	Pge	No		Pge	No		Pge	No
Ah, non giunge	144	35067	Come Back to Erin (Q)	134	16289	Forsaken (Q)	137	16369
Aida—Celeste Aida	144	35061	Come into the Garden	142	35002	Go Pretty Rose (D)	136	16351
Am Meer (German)	143	35027	Comin' Thro' the Rye	129	16162	God Save the King	128	16134
Anchored	144	35061	Darling Nellie Gray (Q)	130	16174	Good Bye, Sweetheart	125	16064
Annie Laurie	138	16388	Das weiss nur ich allein (German)	143	35032	Gr'dfathers' Clock (Q)	131	16198
Artillerist's Oath (Q)	128	16142	Dear Heart	129	16148	Haidenroslein (Germ'n)	127	16111
Asleep in the Deep	139	16400	Die Wacht am Rhein (German)	140	16423	Hans and Liesel (Ger.)	143	35027
Aus der Jugendzeit (German)	139	16409	Dixie (D)	139	16402	Hard Times (Q)	128	16142
Battle Cry Freedom (D)	130	16165	Down Deep Within the Cellar	125	16063	Heart Bow'd Down	125	16064
Bay of Biscay, The	123	16033	Drink to Me Only	145	35086	Heart Bow'd Down	139	16407
Bavarian Yodel (D)	127	16120	Elegie—Song of Mourning	131	16212	Hobellied (German)	131	16187
Believe Me If All Those Ben Bolt	139	16401	Es hat nicht sollen sein (German)	143	35032	Home Sweet Home	131	16195
Bonnie Doon	129	16162	Farewell to the King's Highway	123	16034	Home to Our Mountains—Trovatore (D)	139	16407
Bonnie Sweet Bessie	132	16245	Fisherman, The (D)	143	35040	I Cannot Sing the Old Songs (D)	137	16369
Bridge, The (Q)	131	16217	Flower Song—Faust	145	35086	I Dreamt I Dwelt in Marble Halls	139	16398
Bring Back Bonnie (Q)	127	16105				If You'll Remember Me	123	16031
Brown Eyes	129	16157				I'll Sing Thee Songs	144	35048
Caro nome	144	35067				I Love, and the World	125	16059
Columbia Gem of Ocean	142	35009						

DOUBLE-FACED—STANDARD SONGS

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	Pge	No		Pge	No		Pge	No
I Love You, Ma Cherie	130	16173	Mary of Argyle	123	16033	Salt of the Sea for Me	125	16063
In the Gloaming	139	16405	Massa's in Cold			Scots, Wha' Hae' wi'	125	16062
Irish Love Song	130	16173	Ground (Q)	131	16218	Sing Me to Sleep	131	16196
I'se Gwine Back to			Minstrel Boy, The	128	16139	Soft Southern Breeze	140	16422
Dixie (Q)	127	16104	Miserere—Il Trova-			Soldier's Farewell (Q)	124	16039
I Would That My			tore (D)	122	16013	Song of a Heart, The	142	35010
Love (D)	122	16013	Mocking Bird (D)	138	16392	Standard o' the Braes		
Jock o' Hazeldean	132	16220	Moonlight on Lake(Q)	129	16149	o' Mar	122	16006
John Anderson, My Jo	131	16213	My Heart at Thy			Star Spangled Banner	142	35009
Juanita (Trio)	136	16351	Sweet Voice	131	16192	Stille Nacht, Heilige		
Just Before the Battle			My Old Ky. Home	138	16389	Nacht (German)	127	16111
(D)	146	16418	My Old Ky. Home	131	16195	Tenting on the Old		
Kathleen Mavourneen	139	16404	My Old Ky. H. 12-in.	144	35062	Camp Ground (Q)	139	16404
Killarney	128	16139	Nightingale's Song	127	16119	Then You'll Remember		
Kitty Magee (Q)	138	16373	Old Folks at Home	138	16389	Me <i>Freemantel</i>	144	35048
La Golondrina	125	16065	Old Oaken Bucket (Q)	131	16217	Then You'll Remember		
La Paloma	125	16065	O Promise Me	131	16196	Me <i>Macdonough</i>	139	16398
Larboard Watch (D)	133	16268	Owl and Pussy Cat			Then You'll Remember		
Laughing Song—from			(Q) 1	127	16105	Me (12-in.) <i>Macd.</i>	145	35082
Manon (Auber)	131	16192	Prologue fr. Pagliacci	129	16157	Vacant Chair (Q)	137	16361
Loch Lomond	125	16062	Prologue fr. Pag. 12-in.	142	35002	Venetian Song	140	16417
Lorelei (German)	140	16423	Queen of My Heart	134	16289	Village Blacksmith, The	142	35010
Low Back'd Car, The	126	16100	Robin Adair (Q)	124	16039	Wanderer's Night		
Lullaby from Erminie	129	16148	Rock Me to Sleep,			Song (D)	140	16417
Madchen mit dem rothen			Mother	139	16405	Wer nicht liebt Wein		
Mundchen (German)	131	16187	Rocked in the Cradle of			Weib (German)	139	16409
Marching Through			the Deep	138	16392	When You and I Were		
Georgia (D)	140	16416	Rule Britannia	128	16134	Young, Maggie (D)	137	16361
Maryland, My Md.	128	16140	Sally in Our Alley (Q)	139	16401	White Squall, The	122	16006

DOUBLE-FACED—TALKING AND DESCRIPTIVE RECORDS

	Pge	No		Pge	No		Pge	No
An Evening with the			Irish Repartee	122	16017	Small Boy and Mother		
Minstrels Nos. 1, 4	145	35072	Jim Bludsoe	139	16400	at Circus	139	16413
An Evening with the			Jimmie and Maggie at			Stranded Circus	129	16147
Minstrels Nos. 6, 8	145	35073	Hippodrome	142	35013	Talk on Trousers	127	16108
An Ideal Republic	130	16168	Jimmie and Maggie at			Tale of the Cheese	145	35093
An Irish-Dutch Arg.	135	16322	"Merry Widow"	128	16126	Talmage on Infidelity	127	16106
Arkansaw Traveler	131	16199	Jimmie and Maggie in			Thim Were the Happy		
At the Village P. O.	123	16036	Nickel-Land	144	35051	Days	129	16147
At the Comic Opera	145	35079	Lasca	145	35090	Twenty-third Psalm	137	16362
Auc. Sale of House, 'ld	127	16107	Last Day of School at			Two Rubes in a Tavern	128	16123
Autobiography of a			Pun'kin C.	127	16109	Uncle Josh and Aunt		
Chicken	133	16260	Lincoln's Speech at Get-			Nancy Visit N. Y.	132	16227
Bashful Henry, Lovin'	142	35013	tysburg	127	16106	Uncle Josh and the		
Blind Gallery Boy	145	35083	Little Breeches	132	16252	Billiken	134	16293
Blondy and Her Johnny	133	16265	Lord's Prayer	137	16362	Uncle J. and the Sailor	142	35005
Boy and the Cheese	127	16108	Mammy Chloe and Her			Uncle J. at C'mpm'ting	132	16226
Busy Week at Pun'kin	122	16012	Joe (D)	138	16373	Uncle J. at the Circus	131	16193
Cat and the Fly Paper	130	16170	Matrimonial Chat, A	123	16022	Uncle J. at the Dentist's	139	16413
Christy Minstrels No. 3	133	16258	Mr. and Mrs. Murphy	126	16100	Uncle J. at the Opera	129	16145
Coming Home from			Muggsy's Dream	128	16126	Uncle J's Huskin' Bee	127	16109
Coney Island	130	16172	O'Brien's Automobile	122	16016	Uncle J. in Chinese		
Cornfield Medley (Q)	131	16218	Old Dog Sport	122	16017	Laundry	125	16068
County Fair at Pun'kin	123	16019	Original Cohens	127	16110	Uncle Josh in Society	129	16145
Couple of Good Ones	138	16378	Our Army and Navy	128	16143	Uncle Josh Joins the		
Dog Fight	127	16107	Pals	129	16164	Grangers	139	16403
Experiences in Show			Peaches and Cream	127	16102	Uncle Josh on a Bicycle	125	16068
Business	137	16354	Possum Supper at Dark-			Uncle J. on a 5th Ave.		
Father as a Scientist	136	16328	town	145	35074	Bus	132	16228
Father Was Out	141	16436	Professor and the Tramp	144	35063	Uncle J. on a Street		
Flanagan at the Barber's	127	16121	Rabbit Hash	131	16199	Car	132	16227
Flanagan at Vocal	134	16285	Santiago Flynn	125	16067	Uncle J. Playing Base		
Flanagan on a Br'dway	122	16015	Scene in Country Store	143	35034	Ball	132	16167
Flanagan on a Farm	128	16141	Schoolday Frolics	125	16067	Uncle J. Playing Golf	132	16167
Flanagan's Motor Car	141	16436	Schultz on Woman's			Uncle Josh's Arrival in		
Foreign Missions	128	16143	Suffrage	134	16294	New York	137	
Birth of July in Jayville	136	16328	Sheridan's Ride	132	16252	Uncle J's Trip to Boston		
Johns and Gretchen	144	35063	Shipmates	128	16141	Uncle J's Troubles in		
Intense at Sea	145	35093	Si and Sis (D)	122	16016	Hotel		
John Kath'n Proposed	136	16341	Si Perkins' Barn Dance			Victor Minstrels No. 10		
Mortality	130	16168	(D)	134	16294	Victor Minstrels No. 11		

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